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SCOTTI GRAND OPERA SEASON ATTENDED BY FIFTY THOUSAND PEOPLE

Usual So-Called Music Lovers Select Only Farrar Productions, Thus Missing Some of the Greatest Performances of the Season, Such as Barber of Seville, La Navarraise, L'Oracolo, La Boheme, Aida and Others—A Casual Estimate Would Place Receipts of Engagement at \$150,000—Farrar, Gentle, Mario, Hackett, Scotti, Stracciari, Hislop, Ottein, Chamlee, Prove Greatest Artists of Organization—Guerrieri and Papi Fine Conductors—La Navarraise, Zaza, Butterfly, Barber of Seville and La Boheme Greatest Performances of Season

By CONSTANCE ALEXANDRE

Editorial Note.—In last week's issue the editor reviewed the three opening performances of the Scotti grand opera season. Beginning with Thursday evening (Zaza) Miss Constance Alexandre is reviewing the performances in this issue. In passing we wish to add here that a casual estimate of attendance will fix the total amount received during the season at \$150,000, sent by about 50,000 people. These performances at which Farrar appeared were attended by an average of 6000 people and brought in an average of \$25,000 a performance. From a purely artistic standpoint the best dramatic performance was La Navarraise with

ity to music lovers of lesser means to buy seats at \$1.00 and \$1.50 on nights when the attendance was not so great, although when the productions were equally artistic as on Farrar nights.—A. M.]
Not so very many years ago, Mrs. Leslie Carter, who was reputed to be one of the greatest of American actresses, caused the drama Zaza, in which she starred, to be one of the most widely discussed plays before the public at that period. History has repeated itself: for in this same work, which Leoncavallo set to music, Geraldine Farrar, another American artist, has once again startled the opera goers, incidentally giving them

acter with exactness, consistency and careful molding. She thoroughly knows the art of restraint and of building a climax. This she accomplished bit by bit by the most detailed development until her big scene, which she invested with tremendous power and vitality. Madame Farrar's greatest moments came in the third act during her episode with the child. She was superb dramatically and here did her best singing of the evening. It is when Madame Farrar depicts emotions of the finer and more delicate nature that she is able to exhibit the loveliest portions of her voice. Her lyric phrases were expressed with rare tenderness and with



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Alice Gentle, from a vocal standpoint the best performance was the Barber of Seville with La Boheme a close second. Geraldine Farrar was at her best in Zaza with Mme. Butterfly a close second. The most spectacular performance was Aida, which should have been attended by a larger crowd. The surprise of the season was Queena Mario's wonderful lyric soprano voice, which has matured splendidly since her recent performance. Charles Hackett created a sensation because of his refined vocal art and splendid lyric tenor voice. Antonio Scotti was incomparable as Scarpia in La Tosca and also as Chim Fang in L'Oracolo. From an artistic and financial standpoint the season was a great success. Frank W. Healy is entitled to unlimited praise for his management, especially for giving an opportu-

something to wag their tongues about as a result of her sensational although most realistic performance of the title role. Zaza as an opera never seemed to gain popularity with the general public, and if it were not for the histrionic ability of Madame Farrar it is likely that the score would remain on the shelf. Therefore the reason for its revival at the Metropolitan Opera House was to reveal the genius of Madame Farrar as an emotional actress and singer.
And as Zaza she is a genius indeed! If a blush mounted to the faces of a few ultra modest people at the audacious touches that Madame Farrar introduces in the first act, they were fully compensated by her reticence, appeal and gentleness of the later scenes. Dramatically Madame Farrar has developed her char-

a quality of sweetness. Yet, behind it all, there lay a depth of restrained passion and a sense of impending tragedy that gripped. Only in the more intense scenes does Madame Farrar's voice fail to respond to the heavy demands put upon it. This is most noticeable in the higher position of her voice. However, when an artist has the subtleness, the intelligence, personal charm and magnetism such as Madame Farrar possesses, one can afford to overlook her vocal shortcomings.
After having heard Alice Gentle the night before as the tragic Anita, heroine of La Navarraise, it seemed almost impossible that on this occasion she could be so humorous as the mother of Zaza. Under one of the
(Continued on Page 1 Column 1)

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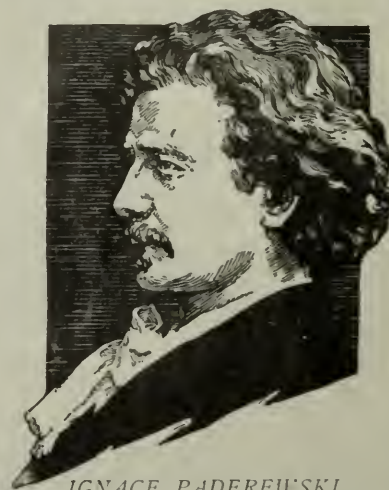
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TWENTIETH YEAR

THE MUSICIANS' CLUB'S OPPORTUNITY

We are very glad to note that the members of the Musicians' Club of San Francisco are at last awake to the fact that a city of the size and importance of the one we reside in is worthy of a more representative organization of congenial musical spirits, than any that have so far been supported by the profession. The Pacific Coast Musical Review has always opposed any club which prided itself upon being exclusive. There are clubs that demand of their members to belong to a certain social clique or set; there are clubs which consider only those members eligible who possess enough money to justify them to mingle with their fellow citizens; there are clubs which oppose the membership of people on account of their religious beliefs; there are clubs which prohibit admission of perfectly eligible men or women, but who are opposed by someone with a grudge against them, and so we could go down the line and enumerate clubs organized in a spirit of intolerance, snobbishness and clanishness more likely to sow discord and bitterness in a community than all political or economic differences combined that may cause war among nations. As long as clubs foster such mean and petty attitudes among men, so long will human nature retain its most objectionable trait of antagonism that leads to war.

Before you can abolish war, therefore, you must first abolish the bitterness and hatreds engendered by clubs that do not oppose a man or woman because of his or her character, but because of prejudices and intolerance against conditions for which such man or woman can not be held responsible. But as much as the writer despises clubs that exclude people because of religious, political or class hatred we despise that man or woman, who denies his convictions for the sake of mingling with people who erect these barriers, even more. There are clubs organized originally as an aid and social opportunity to aspiring and ambitious young artists of all kinds—musicians, painters, sculptors, writers, etc.—and which deteriorated into clubs promising to become the most intolerant of all clubs. They have been known to object to members because they belong to a religious sect prosecuted by the ignorant and envious. They have been known to crowd the very people who originally organized the club into the background and make of them objects of charity as far as club affairs are concerned. They have invited critics to some of their

artistic affairs upon the basis of hospitality and then become furious because such critics expressed honest opinions. Indeed, the spirit of good fellowship and congeniality has been overshadowed by the spirit of manum, the most intolerant spirit in the world. And so it is about time that San Francisco harbors a club which sets an example to those of our prominent men and women who are not sufficiently calloused with either business or social success to foster kindly and human thoughts toward their fellowmen.

What finer opportunity to organize an ideal club than through the medium of music! To those of us who are sincere music becomes a bond that unites humanity. We do not consider a man or woman less worthy of respect because they may have different religious or political beliefs from ours, or because they may not have wealth, or because they may not belong to certain social sets. The only thing that counts—or should count—in music is efficiency, industry, frankness, and above all, lack of false pretensions. In other words, CHARACTER. And if the Musicians' Club in following its present praiseworthy plan of expansion, under that energetic and wide-awake president, Vincent de Arrillaga, will keep in mind these objects it will become an organization of vast benefit to the community, and will become an object lesson to other clubs founded upon the shifty sands of intolerance. It will eventually draw its membership from organizations uncongenial to artistic minds and center around itself the finest and most productive spirits in our metropolis.

We all will feel proud to belong to such a club. San Francisco harbors about two thousand music teachers, two thousand orchestral musicians, thirty thousand music students, sixty thousand symphony patrons, eighty thousand opera lovers, and many thousand more people interested in one form of music or another. And yet there is not one club sufficiently prosperous to furnish the musical profession and music lovers with club rooms, social environment and occasional opportunities for actual social association. Great artists who visit this city are dependent upon the private hospitality of enterprising and ambitious society people for their entertainment, when they would much rather mingle with people of their own profession and their own trend of thought. The Musicians' Club in making a modest beginning by leasing an entire floor in a new downtown building is laying the foundation for a great and far-reaching music club that will become the talk of the musical world.

From this beginning may arise eventually a Fine Arts Building with club rooms, studios, concert halls and other accessories necessary to make the life of the musician more bearable and congenial. Those members of the Musicians' Club who are now engaged in laying the cornerstone for a monument to San Francisco's musical profession and to those pioneers in music who have struggled against heavy odds to place the art upon a firm foundation, and also to those artists who went forth from the far West to preach the gospel of greatness in music, and last, but by no means least, a monument to those splendid educators who have laid the seed from which the blossoms and flowers of genius sprang that made California famous throughout the world as a State through which the art has become enriched by the addition of new and virile blood—these men we say will earn the eternal gratitude of all who in the final analysis will reap the greatest benefit from this modest beginning. Let us all lend our combined energies to achieve this enviable aim!

IRENE PAVLOSKA AT CALIFORNIA

Irene Pavloska will be the soloist at the California Theatre Sunday morning. Miss Pavloska, who enjoys a national reputation as mezzo-soprano with the Chicago Opera Company, is one of the foremost artists that the California has presented this year and her rich voice is familiar to thousands of opera-goers. In her characterization of the many roles played as a member of the Chicago Opera Company, her voice combined with her sincerity and versatility has attracted

an ever-growing clientele of those who appreciate a well rounded artist.

Miss Pavloska, although one of the younger artists, has a voice familiar to thousands of music lovers through her work on the operatic stage and her phonograph records. By inheritance, environment, and serious study at home and abroad she is prepared musically, intellectually and socially to attain a high place in the ranks of singing artists. Her numbers for her engagement at the California Theatre with the orchestra will be the aria, *Visi D'Arte* from *La Tosca* and *I've Been Roaming*.

The orchestra will play the following selections: *Pomp and Circumstance*, march by Elgar; *Air for G String*, by Bach; *Love's Dream After the Ball*, by Ozbalka; *Ma Mere L'Oye*, Mother Goose, by Ravel, and *Southern Rhapsody*, by Hosmer. Harvey's organ solo, *Tchaikowsky's Chanson Triste*, will be a further feature of the program.

MODERN MUSIC EXPLAINED BY SCHMITZ

Distinguished French Piano Virtuoso and Lecturer
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By ALFRED METZGER

The Italian Room of the St. Francis Hotel was the scene of one of the most artistic, instructive and interesting musical events ever given in San Francisco on the occasion of the first of a series of four lecture recitals by E. Robert Schmitz, the distinguished French piano virtuoso, pedagogue and lecturer, on Saturday morning, September 24th. While the assemblage did not exactly crowd every available seat in the handsome auditorium, there was nevertheless a representative gathering of prominent students and musicians, and if the warmth of the reception indicated the enjoyment derived from the event subsequent lectures will be attended by crowded "houses."

Mr. Schmitz immediately places himself in the confidence of his hearers by reason of his congenial personality and his modest, unassuming bearing and his concern for his hearers lest they do not fully comprehend the meaning of his utterances. Notwithstanding his gentleness in regard to those who might oppose him in his attitude toward modern or ultra modern music Mr. Schmitz is most aggressive in his defense of impressionistic art. He regards those intolerant of the modern trend of composition as being by nature opposed to anything new and compares them to those people who were unable to find any artistic value in Gounod's *Faust*, Bizet's *Carmen* and the Wagnerian operas at the time of their first performance. He said that he had read criticisms that condemned *Faust* for lacking in melody and for being an extremist's expression, and also an opinion that declared *Carmen* lacking entirely in color. He mentioned the uncordial reception given to Beethoven and Wagner and declared these to be in line with receptions given Debussy in Italy and Schoenberg in France, where the audience created so much noise that it was impossible to proceed with the performance.

We do not wish to create the impression that Mr. Schmitz bears any malice toward those who do not agree with him. On the contrary, he claims that human nature is such that any other attitude toward ultra modern music than the one now entertained by the majority of musicians and music lovers would be unnatural. But he puts those who do not like the modern trend of thought on the basis of being unable to understand the new art, and consequently of being in the position of a lady listening to a Japanese making love to her in his own language and punishing him for insulting her, because his gestures and excitable mode of expression did not impress her as a friendly action. While his intentions were good his medium of expression was beyond the conception of his auditor.

Unless we could accurately quote Mr. Schmitz in his technical theories regarding the modern style of music which he claims is directly associated and connected with classic music, our brief résumé of his most interesting remarks on "the keys" would not be understood. We can only say that if you wish to grasp the meaning and beauty of modern music you must hear Mr. Schmitz. Those of you who are opposed to it will receive a better idea of the impressions which the new writers intend to convey, while those of you who admire it will receive further ammunition to employ in your arguments. By all means attend these lectures; they represent veritable treasure troves of musical knowledge and cannot be paid for with money alone.

After the conclusion of the lecture Mr. Schmitz interpreted a most interesting program of both modern and older compositions, and he immediately introduced himself as a pianist of superior artistic achievements. As an interpreter of the impressionistic school he has no superior. He combines delicacy of shading and mixing of tone colors with virility and power of passionate abandon. He brings out the modern compositions in a manner to accentuate their characteristics and beauties, at the same time he plays the classics with authority and empathic musicianship. His technique is clean and easy, his emotional coloring is superb.

The complete program was as follows: *Homage a Rameau*, *Little Shepherd*, *Pagoda*, *Vells*, *Isle of Joy*, *Evening in Granada*, *Toccata* (Debussy); *Dance of Odalisques* (Rabikoff); *Frolies of the Water* (Ravel); *Fragment of the Sonata* (D. Milhaud); *Toccata* (Saint-Saens); *Toccata* (Scriabin).

The second lecture recital took place last Tuesday morning too late for review in this issue. The subject was *Evolution of the Instrument*, and a report will appear in this paper next week from the pen of George Edwards, the well-known California composer and pedagogue.

GRAND OPERA SEASON

(Continued from Page 1, Column 3)

most bizarre make-ups her warmest admirers failed to recognize her until her voice was heard. This role, unless enacted by a really remarkable actress, could easily be overdrawn, but Miss Gentle succeeded in being comical without resorting to vulgarity or coarseness. A more versatile artist than Miss Gentle could not possibly be found.

As Dufresne, Morgan Kingston did the best singing I have ever heard him do. His fine resonant voice, which he handles admirably, found immediate favor with his audience. It is a pity though, that Mr. Kingston is not a better actor, for with Madame Farrar to play opposite him splendid work could be attained. Mr. Stracciarì as Cascari sang with his accustomed beauty of tone and polished style, and he was the recipient of a genuine ovation after his solo in the last act. He was always "in the picture" throughout the entire performance.

Mr. Papi conducted and succeeded in bringing the very best out of a score which is of none too great a musical value. He directed with virility and precision.

Aida Given a Sumptuous Mounting

It may all be very well for the lovers of the ultra modern music to wear upon their faces an expression of disgust when they see some of the old operas announced in an opera company's repertoire. They contend that art, like science, has progressed, therefore, we should advance in our tastes and appreciation. Nevertheless, where we find two or three futuristic fanatics, we discover, too, more than double their number who can still sit through one of the beautiful old Verdi operas without being bored or dying of ennui. There is a place for everything. If one desires only magnificent orchestrations accompanied by singers who declaim rather than sing and who are splendid dramatic stars, why, then the modern music drama appeals to them. On the other hand, when an opera devotee longs for the pure sustained melodies sung by artists who possess voices and who have the knowledge of the true bel canto style, they will have to seek performances such as the Barber of Seville or Aida, not to mention the other dozens of master works.

Aida as given by the members of the Scotti Grand Opera Company on the evening of September 23rd was magnificently produced, from a pictorial standpoint, and excellently interpreted by the artists. But, it was the glorious singing of Alice Gentle, her beautiful appearance and acting of extraordinary powers which dominated the entire performance. Never did I hear Miss Gentle's voice so deep with lustrous colors and sensuous beauty, and lending itself to every passionate expression. Miss Gentle is a singer who exhibits assured technical skill. She is a woman of unusual temperament and of the greatest musical taste. As Amneris she was regal to behold, carrying herself with the dignity and poise expected of a member of a royal family. Thrilling indeed was her interpretation and to have heard her as I did on this occasion is an experience not to be forgotten.

Madame Olga Carrara made her initial appearance of the season as Aida and instantly found favor with the audience. Madame Carrara mastered the spirit of the role and looked the part of the slave girl to the most minute detail. Her singing contained vitality and dramatic fire. As Rhadamès Jose Palet, also a new artist to San Francisco opera devotees, came in for his share of artistic recognition and was the recipient of great applause after his singing of the Celeste Aida in the first act. Mr. Palet showed himself to be thoroughly at ease in this role, displaying a voice of virility if not of especially natural beauty. His phrasing lacks smoothness and artistic finesse. Italo Picchi's robust bass voice was heard to excellent advantage as Ramfis. This voice has been finely schooled and answers the artist's every command.

The chorus and orchestra did excellent work as did the ballet, and for a great portion of this enjoyment we are indebted to the vigorous and dominant conducting of Mr. Guerrieri. His directing contains both authority and intensity, thereby giving the entire score a dramatic force.

La Bohème Charms Matinee Audience

No matter how often La Bohème is played before a San Francisco audience, Puccini's opera retains its popularity. This was the work which attracted the matinee audience to the Auditorium on Saturday afternoon. The house was lacking in attendance, but those present heard one of the finest performances of this opera that has ever been presented in this city. One cannot possibly imagine a more charming Mimi than the one Queena Mario portrays for us. Her conception of the role is far more mature than when last I heard her, but it still contains the same spontaneity and freshness. Miss Mario's voice rings with a buoyancy of youth. It is silvery and colorful and her employment of it proves her to be a mistress of vocal technique. Her opening aria, *Milchiamano Mimi*, was given with smoothness and finish, and enhanced by a depth of expression without being sentimental. It was pure vocalization which Miss Mario exhibited and her audience was quick to recog-

nize her artistry and gave her a well deserved ovation.

Mr. Hislop made his debut before our audiences in the role of Rodolfo. It was easily perceived that Mr. Hislop is an actor of the highest attainments for he invested the part with new touches which heretofore had never come under my personal observation and which seemed altogether appropriate and in keeping with the character. Mr. Hislop is the possessor of a splendid lyric tenor voice, correctly placed and of ample volume. His opening narrative was sung with poesy and marked feeling. Throughout his entire performance he maintained the lyric beauty of his voice, and with Miss Mario was the recipient of a tremendous ovation.

Mr. Scotti repeated his masterful characterization of the role of Marcello, the painter. He was the perfect actor in every detail and in his best vocal form. Anna Roselle acted Musette with spirit and sang her difficult music most acceptably. The quartet in the third act never was heard to better advantage, both from a dramatic and vocal interpretation. Altogether it is quite safe to say that this was one of the very best performances heard thus far by the Scotti grand opera stars.

Farrar Sings a New Version of Carmen

One of the most interesting features about being a music critic is being able to witness the various conceptions given to one particular role by different artists. It is natural that singers of diverse natures should interpret a part according to their own temperament. Singers of different nationalities will visualize a role in accordance with their own insight and personal judgment. No two artists can agree upon the creation of any one part and for that we are grateful, for, if they all did think alike opera would soon become very monotonous. But there is no reason on earth why tradition should be thrown to the four winds altogether. There is also no sense in distorting music such as Bizet gave to his title role in such a manner as to make it at times unrecognizable to those most familiar with it. Every singer will occasionally take liberties to transpose a phrase here and there if the original does not lie well within his vocal scope. It is far wiser to sing a lower tone agreeably than to shriek a higher one disagreeably. Throughout the entire performance of Carmen, Madame Farrar was forced to change her music to such a degree that one wondered how her part would harmonize with the other voices in concerted portions and with the orchestra.

It was in the card scene that I noticed this transposing the most. Through her omission of the deep and full tones in the lower register of the voice I missed that sombre color which denotes the impending tragedy. If Madame Farrar was lacking vocally she redeemed herself dramatically. Her version is not as vivid a characterization as some of her other roles. It is not tempestuous or as cruel and fickle as one would expect a Castilian woman with the nature of a gypsy to be. Madame Farrar was fascinating, subtle and amorous but she failed to reveal to me the coarser passions associated with a woman of this type. Madame Farrar was indeed magnificent from a picturesque viewpoint and her gestures were graceful and spirited with the atmosphere of the play. Her costumes were exquisite in color and design.

The Don Jose of Morgan Kingston was most acceptable and highly artistic vocally but seemed uninspired histrionically. It was Queena Mario who came in for the high honors of the performance from the singing standpoint. Never have I heard a lovelier *Misericordia*. She was simplicity itself in her actions and vocally she was superb. Her voice is of crystalline purity, of a most exquisite texture and color and she handles it with grace and skill. Her phrases are sung with finesse and style and altogether Miss Mario established herself as an artist of the highest merits. Mr. Stracciarì was the Toreador and was convincing if not uplifting. It is not one of Mr. Stracciarì's best roles. Mr. Papi conducted with splendid tonal quality and gave to this rhythmic score a fire and dash which was delightful. The minor roles, chorus and ballet were capably handled.

Cavalleria Rusticana and Pagliacci were greeted with tremendous applause by the Saturday evening patrons of the Scotti Grand Opera Company. As Santuzza, Madame Carrara made a distinctive figure and her acting added to the impressiveness of her impersonation. Chamlee as Turiddu handled his part with facility and was in excellent vocal form. Stracciarì was the hero of the Pagliacci performance. After his masterly rendition of the prologue he was given an ovation which followed him throughout the entire afternoon. Anna Roselle made an attractive Nedda vivacious and spirited, and her light but sweet voice met with approval.

Lucia di Lammermoor was the Sunday evening opera and as the heroine Angeles Ottein made her second appearance before local opera goers. Miss Ottein was not quite in her best vocal form on this occasion, nevertheless she gave a splendid rendition of the *Mad Scene*. Mario Chamlee was a most convincing Edgardo and did his finest singing in the scene in the cemetery. Such beauty of tone and depth of feeling has seldom been heard. He also made a handsome appearance. Mario Laurenti as Lord Ashton was most satisfactory.

L'Oracolo and La Bohème were repeated on Monday night with the same splendid cast as on the previous hearing of these two operas. On Tuesday evening one of the finest performances of Rigoletto was given before our music lovers. Stracciarì once again dominated the entire performance with his robust voice and clever acting. His scenes with Gilda were most impressive, for his singing and acting were imbued with tenderness and pathos. He rose to great dramatic heights at the close of the third act and his triumph was such that he was forced to repeat his duet with the soprano. This was a most inartistic touch, especially coming from the hands

of such an artist as Mr. Stracciarì. Angeles Ottein was a lovely Gilda vocally and fulfilled every requirement of the role. Especially well given was her *Caro Nome* aria with the recitative passages at the beginning. These lines were given with abundance of expression and taste. Mr. Hislop was a romantic figure as the Duke, singing and acting with strength. Alice Gentle sang Maddalena and with her glorious mezzo tones in the quartet this ensemble became one of the outstanding features of the entire performance. Miss Gentle was exceedingly comely to gaze upon and her acting was in keeping with her singing. The orchestra and chorus was satisfactory under the baton of Mr. Guerrieri.

The operas from Wednesday evening to the conclusion of the Scotti engagement will be reviewed in the next issue of the Musical Review. The Saturday matinee will be a repetition of Zaza with Miss Farrar in the leading role. On Saturday night Puccini's *Manon Lescaut* will be heard with Madame Carrara in the name role. Miss Gentle will be heard as the heroine of *La Navarraise* on Sunday afternoon. With this opera will be another performance of *Pagliacci*. The Sunday night bill will close the season with a gala performance including an act from *Il Barbiere di Siviglia*, *Lucia*, *The Secret of Suzanne*, *La Bohème* and *Aida*.

ALICE SECKELS' TWILIGHT MUSICALES

Irene Pavloska, mezzo-soprano of the Chicago Opera Company, will give but one concert in this section of California, and Miss Seckels is fortunate in being able to present her as the next artist in her series of Twilight Musicales being held at the Claremont Hotel in Berkeley.

Next Tuesday evening, October 4th, at 8:15, lovers of music will gather to do honor to this young opera star whose voice and versatility have advanced her to a leading position among present-day mezzo-sopranos. She invests her songs with rare interpretative skill, combining the pathos and fire of the Polish and Russian temperaments which are her birthright.

These salon musicales are bringing together musicians, who following the concert, remain and greet each other as well as the artist, thus bringing a spirit of friendliness which is proving delightful.

Madame Pavloska in her four seasons with the Chicago Opera Company has sung with Madame Melba, Galli-Curci, Mary Garden, Geraldine Farrar, John McCormack, Muratore, Titta Ruffo and the charming Pavloska shared the honors and won remarkable critical recognition.

MISS NICHOLS DEPARTS FOR ITALY

Mme. Carrington-Lewys and Miss Edith Nichols were the hostesses at a very enjoyable farewell musical and tea on Saturday, September 13th, at the Carrington-Lewys studio, entertaining over fifty friends and well-wishers of Miss Nichols, who heard her voice in a varied program for the last time before her departure for Italy to sing in Italian opera. The program was given with rare excellence. The fact that her audience was composed of old-time friends gave Miss Nichols an opportunity to reveal the richness of a full understanding in all she sang, without the inevitable, even though slight nervousness experienced when singing before semi-critical strangers. The result was a joy and a delight, and all present expressed themselves in no uncertain terms as to her rosy future.

Her voice is what is called "mezza carattere"—a quality between the dramatic and bravura voices, which can take the lighter dramatic roles or the heavier light roles. It is warm in color, extended in range, pure and clear, and in the *Allegro* of the *Costa Diva*, from Bellini's *Norma*, her voice was as sparkling and limpid as that of a perfect coloratura soprano. Miss Nichols has been exceedingly fortunate in her training, to have been able to have her voice placed and brought under complete and perfect control by Mme. Carrington-Lewys, who was a coloratura singer in the eighties at the Metropolitan, when it was ensconced in the old Academy of Music in New York.

Miss Nichols has thoroughly demonstrated that a student can be as well prepared for a career in Italian opera right here in San Francisco as anywhere, and before she tries her wings she fancies she would like to sing Italian opera in Italy, to Italians, in the heart and home of vocal music. In the subtle shadings and beautiful coloring everywhere revealed in her difficult program, she showed the artistic intelligence belonging to one who is bound to make a place for herself in the realm of art. We will watch further developments with all interest and good wishes.

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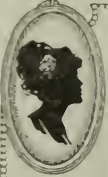
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SCHUMANN-HEINK IN ADIRONDACKS

After her triumphant "welcome home" appearance in the East at the auditorium, Ocean Grove, N. J., on Labor Day, when she sang to an audience of over seven thousand people, Mme. Ernestine Schumann-Heink, after spending a few days at her new home in Garden City, L. I., went to the Adirondacks to enjoy a short vacation before opening her fall concert tour very shortly. News has just reached New York that she will appear at the Pontiac Theatre, Saranac Lake, N. Y., on October 5th, in a concert for the benefit of the Society for the Control of Tuberculosis. A. F. Caywood, executive secretary of the organization, was authorized to announce that Mme. Schumann-Heink will appear in Saranac Lake on this date as she has arranged her present concert activities to make it possible. Rapid plans are being made by the tuberculosis society to perfect the arrangements necessary for the concert. From the unusual interest already manifested in the event a record audience is expected and plans are being made accordingly to utilize the fullest seating capacity possible of the theatre.

CHAMBER MUSIC CONCERTS EXEMPT FROM TAX

Making the brilliant series of popular priced concerts of the Chamber Music Society this season still more attractive, is the announcement by Manager Jessica Colbert that tax on tickets has been exempted, as this unique organization has taken its permanent place as one of the educative musical features of San Francisco. The society's personnel includes artists of international repute, as Mr. Hecht, the founder, has from the very beginning of its organization, spared no expense to secure a group of players who can give to the West the finest interpretation of the rare compositions which comprise their programs. To add to the charm of skill and musicianship which the society presents, assisting artists have been engaged to appear at each of the six concerts, and widespread interest has already been manifested by musical circles in the choice of international celebrities which the management has made for the coming season. Variety as well as surpassing excellence marks the selection of guest artists for the series, which includes E. Robert Schmitz, Arthur Rubinstein, the London String Quartet, Harold Bauer, May Mukle and Myra Hess. The Chamber Music Society are at present touring in Southern California, where numerous dates have been booked for them by Mrs. Colbert.



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WESTON-BENJAMIN JOINT RECITAL

Carol Goebel Weston, Violinist, and Edith Benjamin,
Lyric Soprano, With Marian Prevost at the Piano,
to Appear at St. Francis Hotel, October 6th

Carol Goebel Weston, violinist, Edith Benjamin, soprano, with Marian Prevost at the piano, will give a joint recital at the Colonial Ballroom of the St. Francis Hotel on Thursday evening, October 6th. The three artists are brilliant and most gifted young California musicians who have already established for themselves an enviable reputation in the East. They come now before their friends and neighbors to show that their success has been well deserved, and since the program is an excellent one and the young artists capable to interpret it, there should be sufficient interest in the event to attract a large audience to the St. Francis Hotel.

It is interesting to note that two compositions in this program are dedicated to Miss Carol Goebel Weston. One of these is Serenade Espagnol by Hollande Robinson of New York, and the other Reverie by Phyllida Ashley. Miss Ashley will accompany her own composition on this occasion. Miss Phyllida Ashley and Miss Weston motored down to Paso Robles to play for Paderewski, who commented upon their romantic and surprisingly beautiful reading. Among those who heard the young artists on this occasion was a prominent manager who is negotiating with Paderewski for a tour and who was so impressed that he suggested a two years' contract with them, which is now being considered.

Miss Weston and Miss Benjamin will leave for the East on October 18th, where they will make records with a well known company and fulfill engagements which were booked last season. The complete program to be presented on this occasion will be as follows: Posate, Dormite (Gio. Battista Bassani), La Serenata (Riccardo Zandonai), Ultima Rosa (Riccardo Zandonai), Tuscan Folk Song, E me ne voglio andar (Alberto Bimboni), Miss Benjamin; Concerto F sharp minor (Vieuxtemps), Miss Weston; Recit et Air de Lia (L'enfant Prodigue) (Claude Debussy), Les Cigales (Emmanuel Chabrier), Trois Jours de Vendange (Reynaldo Hahn), Le Printemps (Reynaldo Hahn), Miss Benjamin; Melodie (Gluck-Kreisler), Arioso (Edwin Grasse), La Plus que Lente (Claude Debussy), Scherzo Tarantelle (Henri Wienlawski), Miss Weston; Do Not Go My Love (Richard Hageman), At the Well (Richard Hageman), Russian Folk Song, Blow Thou Wintry Wind (Arr. by Efrem Zimballist), Song of the Open (Frank La Forge), Miss Benjamin; Sussex Mummings' Chrlat-



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mas Carol (Percy Grainger), Serenade Espanole (dedicated to Carol Goebel Weston) (Hollande Robinson), Reverie (dedicated to Carol Goebel Weston) (Phyllida Ashley), composer at the piano, Caprice Basque (Sarasate), Miss Weston; Songs with Violin Obligato—Songs of Grusia (Sergei Rachmaninoff), When Night Descends (Sergei Rachmaninoff), Autumn and Spring (Oscar Weil), Miss Benjamin and Miss Weston, Marian Prevost at the piano.

LITTLE THEATRE TO OPEN

The players of the Sequoia Club have announced the opening date of their Little Theatre for November first. The program will include three one-act plays, one of which has been specially translated from the French for the opening of the Little Theatre. The plays will be announced later, and it is promised that the program will be diversified, and that it will be composed of plays that will take us from Scandinavia to Italy.

The new decorations designed by Ruth Brenner, recently of New York, are being constructed. The costumes, both historical and modern, have been ordered, and will also carry out Miss Brenner's designs. According to the director, the plays to be given are a severe test of the histrionic powers of the actors, and that the characterizations she has observed at rehearsals are quite beyond her expectations. These players are proving once more the undisputed fact that San Francisco is full of talent.

By special arrangement, Winifred Buster, the well known dancer, has consented to appear with the Sequoia players in their opening performances, and will portray a fanciful role in the French piece. The other players, among whom many professional names will be recognized, are: Bernice Burns, Jessie Edwards, Silvia Lyon, Mrs. Prosper Reiter, Eleanor Werner, Mr. Baron, William Conway, Charles Grant, Braun Hamilton, Paul Merrick, Max Newman, Mr. Phillips, Henri Puttaert, Fletcher Slosson.

LANCEL-BATCHELDER RECITAL

The joint recital of Emilie Lancel and Lincoln S. Batchelder will be given in the Italian Room of the St. Francis Hotel, Tuesday evening, October 18th. Miss Lancel will sing a group of French songs of Lalo, Pugno and Saint-Saens, and several modern English numbers, and also the beautiful and seldom heard aria from Thomas' Nadeschda. Mr. Batchelder's numbers will include several Chopin works, including the first movement from the Chopin B flat minor sonata, numbers of Rachmaninoff, Rosenthal and the Polonaise in E major by Liszt. Tickets will be on sale at Sherman, Clay & Co.

H. B. PASMORE GETS A SURPRISE

While in Honolulu H. B. Pasmore heard everybody talking about the beautiful voice that was heard over the aerial phones from the Pacific Coast. One gentleman told Mr. Pasmore that it was thrilling and did he know the singer? On his arrival here he learned that this wonderful voice was that of his pupil, Althea Burns, who sang over the Aerophone for the boys at the Base Hospital in Palo Alto, and her voice was clearly heard in Honolulu and in Chicago. All the aero stations listened in.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, September 26, 1921.—Your scribe feels compelled to open with an apology to the artists and art lovers if his columns have not been as complete this last three weeks as might have been the case. Ptomaine poisoning, though not very severe, proved sufficient of a hindrance as to hinder all work for practically two weeks. And what that means in the journalistic "game" needs little explanation. However, we shall endeavor to keep pace with the events after this week. Hence we still have to ask for indulgence once more.

Our Los Angeles season will have an eminently musical opening, one via the artistic high-road of chamber music, when the San Francisco Chamber Music Society is to give its first local recital in public here under the auspices of the College of Music at the University Auditorium next Thursday evening. On the afternoon before Elias Hecht, flutist of the organization, will give a lecture on the general subject of chamber music. The northern musicians will be the guests at a reception held in their honor by May Macdonald Hope, pianist of the Los Angeles Trio, who herself has done so much for the sake of chamber music.

Just while penning this, we had the pleasure of a brief visit from George Maxwell of New York, managing director of the American branch of the musical publishing house of G. Ricordi Co. Mr. Maxwell told us a most interesting story of operatic inside conditions in New York and in America generally. It is a story which will sound better at a later date. That much may be said now, that Mr. Maxwell strongly believes in the possibility for an operatic organization, which could exist independently from the East or Middle West, but could depend on the Pacific Coast territory from San Diego to Vancouver and reaching east not further than Denver. Mr. Maxwell also believes that much of the future destinies that will guide American opera will be shaped in the studios of American vocal teachers. It is a question of quality and quantity of vocal training, leading to a certain maturity on the part of our singers. Another and perhaps most important need is to supplant the commercial element with artistic considerations. This can be done through the medium of a Municipal Opera House and permanent organization on such a basis.

However, this is relating more of Mr. Maxwell's comments than opportune at present. Granted that it will benefit Mr. Maxwell as a publisher that we should have more operatic enterprise, yet he is advising us well. Just as the West had to become independent from the East symphonically and in a measure dramatically, the same will have to happen in the field of opera. This time we say: Straight ahead towards a Greater Musical West.

Musical opulence will mark the first week of October when the Scotti organization is to present Manon Lescaut, Zaza, La Boheme, Aida, Barber of Seville, Tosca, La Navarraise, L'Oracolo, and Rigoletto. There is much interest shown in the coming presentations. In fact, it is a Southern California opera season that Manager L. E. Behymer is conducting this year, rather than merely a local week. Numerous orders have reached his office even from far away Arizona towns, while the participation from San Diego is remarkably active. Specially the Amphion Club and the Thearle Music Company of that city have become veritable headquarter centers for opera fans. This is also true of practically every Los Angeles music store. In fact, the staff of these houses vie with each other to distribute advance literature regarding the opera, and for sheer love of making propaganda for music and opera. Opera indeed has become a matter of civic interest, not inspired by free lists, but based on actual desire to make this great undertaking a success. Thus the Los Angeles Chamber of Commerce and those of practically every Southern California town, foremost among them Pasadena, Whittier, Pomona, Redlands, Long Beach and Santa Barbara, to mention just a few, have co-operated in this direction. This public-spirited effort to give everybody information desired regarding opera, makes the circumstances which forced the Scotti company to play at the Mason Opera House, instead of at the Philharmonic Auditorium as originally arranged and contracted, appear still more regrettable. One cannot but wonder whether not really a way could have been found which might not have forced the Scotti-Behymer management to play in an auditorium that accommodates about one thousand people less. One thing is certain, that this arrangement has deprived the public of a large number of cheap seats. While probably the actual scale of prices would have remained the same, yet in the Philharmonic Auditorium there would have been hundreds of cheap seats, aside from the fact that a total of about one thousand opera lovers more could have been accommodated. We do not wish to reflect in any measure on the powers that represented the Fox Film Company in this matter, nor those representing the Auditorium interests, yet we must confess that in our opinion the operatic honor of this city has not been exactly exalted through forcing Mr. Scotti to give up his contract on a week's lease to the Philharmonic Auditorium, on the ground that the one week's Scotti engagement interfered with an eight weeks' lease offered by the Fox

interests, who now are showing a spectacular film, The Queen of Sheba.

Moreover, Mr. Scotti being forced to play in an auditorium of only fifteen hundred seats, had to make more stringent regulations as to the nature of the seat-sale. We refer to the startling order enforced by him, that those wishing to hear Zaza with Farrar had to purchase with every Zaza ticket also one for another performance. Why? Simply on the ground that the limited seating capacity of the Mason Opera House spelled financial loss for the Zaza night in the face of the fact that Mr. Scotti has to play Mme. Farrar alone at a fee of three thousand dollars for that one performance, to which must be added all the other expense items caused by such a large cast as demanded in this very work. If this regulation had not been applied it would have been necessary to raise the price of seats for this one Zaza performance to the ten to fifteen-dollar scale in order to meet expenses in such a small house. Rather than increase prices Mr. Scotti preferred to assure himself by such a rule of a sold-out house at a night less costly from the producer's angle and apply the surplus gained that evening to the expensive Zaza night. Thus the public has the advantage of at least enjoying two operas for the same amount. As it is Los Angeles is paying generous tribute to the combined managerial efforts of Antonio Scotti and L. E. Behymer. Yet, circumstances more than ever cause us to feel the absence of a large civic auditorium, where opera can be enjoyed by thousands.

Another event of this season's vocal schedule, which is being anticipated with keen pleasure, will be the recital by Mme. Gita Glaze, the Russian opera star, a woman of Jewish faith, thought and feelings, and whose beautiful voice is said by those who have heard the artist, to be a real expression of the Jewish soul.

A fugitive from war-stricken Russia, Mme. Glaze fled to Constantinople last March, and, after four months in the Turkish capital, and despairing of a return to normal conditions in the land of the former Czar, sailed for America. For six years the singer appeared in the leading operatic roles in the chain of Imperial Opera Houses, embracing Petrograd, Tiflis and Moscow, her last opera, Aida, being sung in Tiflis last February.

Mme. Glaze's voice is a pure mezzo-soprano which takes on the delightful quality of coloratura. Besides this rare possession, the singer is a woman of exquisite personal charm. Her repertoire comprises the operas of Tchaikowsky, Wagner, Moussorgsky, Meyerbeer, Bizet, Thomas, Rubinstein, Saint-Saens, Massenet, Verdi, Ponchielli, Glinka, Rimsky-Korsakoff, Donizetti and Borodini many of which she sings in three languages. She sang Boris Godunoff (Moussorgsky) and Tsar Bride (Rimsky-Korsakoff) at the Imperial Operas in Russia.

Mme. Glaze's Los Angeles recital, wherein she will be assisted by Wm. Tyroler, the pianist, will include arias from La Favorita and Mignon, while other composers represented will be Tchaikowsky, Wagner, Donizetti, Rachmaninoff, Rimsky-Korsakoff, Schumann, Mendelssohn-Bartholdy, Weckerlin, and a group termed the Chansons Populaires Israelites, including Sait Guneserheit and As ich wollt gehat, by G. Engel, and A Lied von a Fejele, by M. Shalit. The beloved Eli, Eli, Lomoh Asavtoni, based on the second verse of the Twenty-first Psalm, will also be given by Mme. Glaze.

Winifred Hooke, the gifted pianist, has just returned from Manhattan Beach, where she has spent a pleasant summer, partly given to recreation to looking over modern English, French, Italian and last, but not least, American writers. As last season Miss Hooke will give us a few select programs featuring the moderns, which she interprets so happily. This coming season Miss Hooke will do all her teaching and coaching at her residence studio, 2004 South Union avenue, having severed her connection with the Egan School Faculty. She will also teach together with Richard Buhlig, acting as his assistant.

Elaborate preparations are under way for the official opening of the new club rooms of the MacDowell Club on the top floor of the Tajo Building on the evening of October 9th, a Saturday. The event will serve also as a return reception to Miss Fanny Dillon, who recently returned from Peterborough, where she visited as holder of the Los Angeles MacDowell Club Fellowship fund. The same evening will also see the opening of a well varied exhibit of local artists, which is the first held by the MacDowell Club, and is to be on view four weeks.

Much good work has been done during the first two rehearsals of the Hollywood Community Orchestra under Jay Plowe, which rehearses every Thursday evening at half past seven at the Hollywood High School. At the present writing it may be merely stated that the ensemble includes numerous professionals who participate for the joy of orchestral playing. All the players are unpaid and membership is open to professionals, amateurs or students above sixteen years. Just at present the orchestra rehearses works by Goldmark, Grieg, Kretschmar, Busch, etc. We hope to give further details regarding a number of concert performances and general plans in the near future. In the meantime information may be obtained from Conductor Jay Plowe

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noon.Charles E. Pemberton, well-known composer, has ac-
cepted an offer of W. H. Hullinger to teach musical
theory at the conservatory founded by Mr. Hullinger.**Motion Picture Music**Illness has prevented us also from attending the im-
portant musical events that occurred in picture houses.
Hence, we can at this present writing only comment
from the historian's point of view.At Grauman's.—Highly important indeed has been
the second all-symphonic program so successfully per-
formed under Mischa Guterson. It was evident that
Beethoven's Fifth, Tchaikowsky's Romeo and Juliet
and Liadow's quaint Musical Snuff Box brought a new
type of audience to joyful appreciation of high-class
music. We shall have occasion to comment on this pro-
gram next week as we are endeavoring to obtain a
first-hand report of this important event which brought
an entire Beethoven symphony into the moving picture
realm. Alfred Kastner, the brilliant solo harpist of the
Philharmonic Orchestra, was the guest soloist in Saint-
Saens' Harp Phantasy, and achieved a rousing success
with his highly perfected technic.At the California.—The orchestral score shows the
typical careful and appealing workmanship of Carl D.
Elinor, who knows his Chopin, Beethoven, Godard, Ben-
nett, Saint-Saens, Goldmark, Humperdinck, Tchaikow-
sky, and Schubert well as the score to The Invisible
Power reveals.**SCHUMANN-HEINK CONCERT**No event of the winter season will attract more at-
tention than the appearance of Mme. Schumann-Heink,
most beloved of all singers, not only in San Francisco
but in over a dozen other northern California cities.
It has been said of Schumann-Heink that the glory of
her art cannot be put into words and certain it is that
there is no singer today so beloved by the American
people as this marvelous contralto. Schumann-Heink
will sing at the Century Theatre on Sunday afternoon,
November 27th, and Manager Selby C. Oppenheimer has
also arranged to have her appear in Fresno, Stockton,
Modesto, Sacramento, Oakland, Reno, Eureka, Santa
Rosa, San Jose, Willows, Santa Barbara and a number
of southern California cities. Mme. Schumann-Heink is
now arranging programs that will include works by
Italian, French, German, English and American com-
posers.**GEORGE EDWARDS' MUSIC AT PLAYERS CLUB**Opening Bill of One-Act Plays Accompanied Entirely By
Music Especially Written by San
Francisco ComposerUnder the direction of George Edwards, well known
composer and pedagogue, the Players Club is develop-
ing a musical section scarcely less successful than the
splendidly established histrionic group. For the opening
bill of one-act plays Mr. Edwards has composed special
music, to be played by an ensemble of violin, 'cello,
flute, piano and organ. In the Maeterlinck play, Sister
Beatrice, which ends the bill, Mrs. Lenore Cohrone
Hart will sing a new Ave Maria Stella especially com-
posed for her, accompanied by the ensemble. Between
the first and second plays, the musicians will play the
Prelude and Egyptian Dance from Ramiti, the play
written by Charles Caldwell Dobie for Ruth St. Denis
and Ted Shawn and produced at the Players Theatre
last season. Between the second and third plays, the
Processional of the Feast of Isis, from the same play,
will be given. The prelude to La Pompadour is an ar-
rangement of a piano piece recently composed by Mr.
Edwards for Ruth Deardorff Shaw, whose recital at
the Greek Theatre last Sunday drew attention to a
young artist courageously presenting the best of mod-
ern and ultra-modern music. Mr. Edwards' new text-
book of composition, entitled Materia Musica, which is
used in the classes at the Jomelli Studios, Hotel Rich-
elieu, will be reviewed in the forthcoming Annual Edi-
tion of the Pacific Coast Musical Review.**CHARLES R. BAKER**Manager of
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cow and Tiflis**Significant Music**

By ROSALIE HOUSMAN

The Composers' Music Corporation

This organization has been in existence a compara-
tively short time, and has already on its lists names
of international renown, like Rudolf Ganz, Isidor Philip,
Kosak Yamada, and Bryceon Treharne, as well as those
of unfamiliar Americans. It was organized, so its presi-
dent and founder, Mr. Altilio de Vitalio, told me in a
recent interview, for the purpose of bringing out new
and worthy music, as there is a large demand for the
good in music as there is in everything else. Many
hitherto unknown compositions will be published by the
company. In their first catalogue are many who have,
through the company, received the accolade of publi-
cation. Mr. de Vitalio is a competent judge himself, is
a pianist of exceptional ability and also a composer and
teacher. Commercialism per se is decidedly absent from
his scheme of things and the best in young America's
music (as well as foreign composers) will appear under
his banner. The purpose is high, the ideal thrilling, and
it is to be hoped that they will be able to continue in
the glorious path mapped out.To turn to some of the music he has sent me to
review.By all odds the most important name on the list is
Ganz and the list is big and representative, with, nat-
urally piano music to the fore. Musical Paintings, op. 30
exquisite (and not easy) mood pictures are representa-
tive, and so are eight songs, op. 18. Mr. Ganz also has
edited two series of representative classic literature,
which are worth investigation.Treharne, a Welshman, who has come to stay with
us, has many splendid songs to his credit and in pre-
paration a symphonic ballad for baritone and orchestra,
which we may hear from Mr. Graveure, who has always
done so much for Mr. Treharne's music.Two books of piano solos by Philip, the well-known
French pianist and teacher, and several by Emile Blan-
chet, a Swiss and friend of Ganz, are foreign music, and
interesting to know.Mortimer Wilson, one of America's best, has a very
long comprehensive list of songs, piano music (we
should not forget his Silhouettes from the Screen, which
betray a delicious sense of humor), violin and organ
music. There is a coking good trio in G (op. 15), which
will interest the ensembleists. American trios are ex-
ceedingly rare—good ones (from anywhere) even more
so. So here is a musical oasis. I will have more to say
of Mr. Wilson later, but let me say this, that here you
have a representative collection of his, all good, inter-
esting and vital music.Kircak Yamada, a Japanese, educated musically, I
believe, in Germany, contributes Petits Poems, impres-
sionistic piano sketches which do not betray the Jap-
anese origin. They are decidedly modern in tendency
with chromatic lines, and sound well, though there are
many dissonances en route.Names like Francis Coye, Eliot Griffes and Richard
Hammond are less known; the latter is the most signifi-
cant of the three, judging by the material at hand.
They show a rare poetic imagination and subtle love of
color. Lanterns, for piano, is delightful, brilliant music;
Titanesques is capacious and From the Mountains an
early opus, is a beautiful painting, quiet and peaceful.
I prefer his piano music to his songs, which are numer-
ous. His Cradle Song to the Virgin is worthy of a big
artist, and is in its restraint far more expressive than
many which splash away wildly. From these I judge
Richard Hammond to be a name well worth remembering,
and we should be grateful to the Composers' Cor-
poration for making it known to us.Other familiar names on the lists are Albert Spald-
ing, whose Etchings they issue. I heard them when
Spalding played them for the first time; fascinating
music, in every way, a pride to American art. There is
Leginska, with a scherzo after Tagore and the Gargoyle
of Notre Dame, and from what I understand, there will
be big things from her pen, as she has been diligently
working with Ernest Bloch. George Boyle and Em-
erson Whithorne are well known composers; the latter's
Chinese songs are individual and unique.If this is the result of the first year's publications
what may we not expect from a corporation as splendid
as this? Mr. de Vitalio breathes energy and enthusiasm,
and will, I am sure, not fail in his high purpose of the
new and best in music.**ITALIAN HOSPITAL BENEFIT**The Minetti Orchestra will appear at the Civic Audi-
torium next Monday evening, October 3rd, at a benefit
concert to be given for the Italian Hospital. One of the
features of this event will be the presentation of the
famous motion picture of Dante's Inferno. There will
also be a chorus of one hundred voices which, together
with the orchestra, will present the following program:
Hymn to the Sun from Iris (Mascagni), chorus and
orchestra; Intermezzo from the opera Fedora (Gior-
dani), orchestra; Prayer from Cavalleria Rusticana
(Mascagni), chorus and orchestra; Invocation to Dante,
for chorus and orchestra, written specially for this
occasion by Domenico Brescia. The soloist will be Miss
Irene Le Noll, soprano, who will sing Verdi's Ave
Maria to words by Dante. This event will be an ex-
ceedingly important one musically as well as being given
for a most worthy cause and it ought to attract a large
audience. The Minetti Orchestra will be under the able
direction of Giulio Minetti.

Gossip About Musical People

L. E. Behymer gave convincing evidence last week that he is thoroughly recovered from his recent unpleasantness when he once more made his appearance on the San Francisco Rialto. Within the period of one month he has been here three times, which is up to his old record. Mr. Behymer is most optimistic regarding the new music season and he will tell our readers in the Annual Edition a lot about the remarkable things that are being done through his office in the interior California cities. Mr. Behymer in association with Selby C. Oppenheimer, the indefatigable San Francisco impresario, have booked an unusually large number of concerts in California, Nevada, Arizona and other Western territory, and both are looking forward to an exceptionally busy season.

Joseph Greven, a vocal pedagogue of exceptional facilities, and one of the most successful and industrious choral directors ever residing in San Francisco, has returned after ten years' absence in Germany. He was in that country during the war and no doubt will be able to tell us some interesting experiences for the information of our readers. One thing is certain so far, namely, that Mr. Greven is very happy to be back here again.

Warren D. Allen, Stanford University organist, will resume his delightful organ recitals at Memorial Church on Sunday, October 9th. Mr. Allen will play informally on Tuesday and Thursday afternoons, October 4th and 6th.

Ward-Stephens, the distinguished composer, organist and vocal pedagogue, who came to San Francisco from New York to establish a winter course for aspiring vocal artists eager to train under a master of his craft, went to Los Angeles for a few days upon the urgent request of some friends. Upon his return he will immediately resume his studio work here.

Fulgenzio Guerrieri, musical director of the Scotti Grand Opera Company, has decided to remain in San Francisco this winter to instruct a class of students in operatic repertoire. Evidently the members of the chorus he trained for the Scotti organization are eager to continue their work under his able instruction.

Mr. and Mrs. Warren D. Allen are rejoicing in the possession of an addition to their family. Her name is Patricia Louisa and the parents are authority for the statement that she is a star of the first magnitude. No doubt the columns of this paper will sooner or later contain interesting artistic comments on the musical career of another Allen disciple.

Cecil Fanning and H. B. Turpin, the noted baritone and exceptionally artistic accompanist, were visitors at the Musical Review office this week. They stayed in San Francisco a few days on their way back from British Columbia, where they spent the summer. They are making the trip in Mr. Turpin's automobile and are enjoying the experience greatly, except for the occasional hot spells. Mr. Fanning will appear in concerts during the season and his California dates are more numerous than ever. The fact that his previous appearances always inspire return engagements is a sure sign of Mr. Fanning's efficiency and popularity. In Southern California, under the direction of Mr. Behymer, Mr. Fanning has appeared eighteen times and this year he has more engagements than ever under that auspicious management. Mr. Fanning, after the conclusion of this season, will, in company with Mr. Turpin, tour England, France, Italy and possibly Germany, and will be away from the United States for eighteen months. Mr. Fanning's San Francisco engagements will be under the management of Selby C. Oppenheimer.

Ethel Adele Denny, the competent pianist, and for the last two years artist pupil of Wager Swayne, gave a student recital on Saturday morning, September 17th, in her studio at the Kohler & Chase Building. It was the first since vacation of Miss Denny's regular monthly classes and the pupils were very much interested in the work and the plans for the coming year which are to include a number of evening recitals which will give one or two pupils the opportunity of giving the entire program. The following numbers were played at this last recital: Pixies Good-night Song (Brown), Mabel Goodrich; Trumpeter's Serenade (Spindler), Frances Grant; Hide and Seek (Schytte), Will o' the Wisp (Fungman), Dorothea Schmidt; To a Wild Rose (MacDowell), Marjorie Stockton; Minuet (Beethoven), Evelyn Dean; Butterflies (Merkel), Narda Schmidt; Tarentella (Heller), Anita Greisberg; The Secret (Gautier), Josephine Greisberg; To a Waterlily (MacDowell), Hertha Childs; Improromptu (Schubert), La Verne Calnen; Polonaise (Chopin), Adella Vollmers.

Frank Moss, one of the most prominent pianists and accompanists in this locality, is leaving within the next few days for the southern part of the State where he will appear in joint recital with Alexander Saslavsky and as a member of the Chamber Music Trio which Mr. Saslavsky has organized. While south, Mr. Moss and Mr. Saslavsky will give fifteen chamber music concerts in the various parts of that vicinity. After this engagement is over Mr. Moss will tour with Alice Gentle, appearing on all her programs throughout the Pacific Northwest in the capacity of accompanist.

Miss Adaline Maude Wellendorff was the hostess at a reception given in her attractive studio in the Kohler & Chase Building in honor of the illustrious French pianist, E. Robert Schmitz and Madame Schmitz. Many of San Francisco's leading musical people were bidden to meet the noted couple who are at present guests in our city. Everyone present enjoyed the hospitality of the charming hostess who also arranged a delightful musical program for the occasion.

Madame Louise Brehany, who enjoys a splendid reputation among the musicians of this city as a vocalist and vocal teacher, has just recuperated from an operation for appendicitis. Madame Brehany spent six weeks in a Los Angeles hospital and is now back in San Francisco, where she contemplated re-opening her studios by October first. This season Madame Brehany will appear quite frequently in concert and is arranging some attractive numbers in which she will appear in costume.

MADAME GADSKI RETURNS TO CONCERT STAGE

There will be thousands of real music lovers throughout this country who will rejoice over the news that Madame Johanna Gadski is to resume her former artistic activities with the ensuing season. For many years Madame Gadski received unanimous praise for her superior artistry throughout the United States, where she was frequently heard in concert. In New York City at



MME. JOHANNA GADSKI
The Eminent Diva and Concert Soprano Who Returns to the Concert Stage After Five Years' Absence Much to the Joy of Genuine Music Lovers

the Metropolitan Opera House, Madame Gadski was without rivalry as an interpreter of Wagner's heroines. But her artistry has no limitations for she is equally at her ease in Mozart operas and some of the more modern Italian works. As a lieder singer it is questionable whether other artists ever surpassed Madame Gadski's rendition of the works of Schumann, Schubert, Franz and Grieg, not to mention the other masterpieces, her singing of which is world renowned. Madame Gadski's presence from the operatic and concert field has been greatly missed during the last few years and now that she will make her reappearance the general public is assured of programs of only the very highest standards sung by an artist whose fame is justified.

Madame Gadski will give her first New York concert in conjunction with the New York Philharmonic Orchestra, of which Josef Stransky is the director. This concert will be in the form of an all-Wagner program. Many dates have been booked for the artist throughout the Middle West, both with orchestra and in song recital. Let us hope that the San Francisco public will have the occasion to welcome Madame Gadski in the very near future. Her art will be greatly appreciated here by a host of her former friends and admirers.

Mr. and Mrs. Emlyn Lewys have returned to resume their artistic activities after spending a month's vacation at Lake Almanor in Plumas county. The glorious spot is in the vicinity of Mount Lassen and is a most unusually attractive place to rest after a busy season. Mr. and Mrs. Lewys are again in the midst of their studio work and confronting a very active season.

Monsieur and Madame Andre Ferrier gave a most interesting and successful student recital at the Ferrier studio, 1470 Washington street, on Sunday evening, September 25th. A large gathering was present which seemed to thoroughly appreciate the endeavors of the young pupils. Too much praise can not be attributed to the excellent work that Monsieur and Madame Ferrier are accomplishing with these scholars. The program was as follows: Villanelle (Reber), Miss E. Forssé; Le Loup et l'Agneau (La Fontaine), Mlle. Marie Couderc; Air de Mignon (A. Thomas), Mlle. Andrée Le Breton; La Cigale et la Fourmi (La Fontaine), M. Albert

Couderc; Nina (Pergolèse), Carmen (Bizet), A Bowl of Roses (K. C. Clarke), Miss Lea Calegaris; Petits! Petits!, Francis Ferrier; Si mes vers avaient des ailes (R. Hahn), Miss Catherine Myers; Le Corbeau et le Renard, Miss Lorraine Lechten; Les Frelons et les Mouches à Miel (La Fontaine), Mlle. Blanche Couderc; Salammbô (Ryer), Miss Suzanne Louvain; Lakmé (Léo Delibes), From the land of the sky blue water (Cadman), Miss Gertrude Gerdau; I Know a Hill (B. Whelpley); The Wind (Rodgers), Mrs. Carolyn Phelps; Jean qui pleure et Jean qui rit (Désaugiers), Miss M. Moran; Fêtes Siciliennes (Campra), Charmant Papillon, Mariette Cardonna; Air des Bijoux (Faust), Gounod; Joné et chanté par Miss Mary Toë; Duo: Norma (Bellini), Miss Gertrude Gerdau et Leonie Perrine; Air du Tordéar (Carmen) (Bizet), Mr. Kellykelley; Récit, Liliane Sawin; Hérodiade (J. Massenet), Lullaby (Cyril Scott), La Foletta (Marchesi), Mrs. Camille Weissich; Chant Hindou (Bemberg), Mrs. Marie Garde; Mélodies, Mr. Frediani, tenor; Samson et Delila (St. Saens), Mlle. Genevieve Krause-Claireville; Blackbird's Song (Cyril Scott), L'Heure exquise (R. Hahn), Miss Virginia Marvin; Air de Micaela (Carmen) (Bizet), Ah! Though the Silver Moon Were Mine (Herman Lohr), Constance Moncla; Louise (G. Charpentier), The Little Gray Dove (Victor Saar), Mrs. Leonie Perrine. At the piano, Mr. Hagman.

THE MONDAY AFTERNOON CONCERT SERIES

The subscriptions to the Alice Seckels' Matinee Musicales, which are to be given in the Colonial Ballroom of the St. Francis Hotel on Monday afternoons during the coming winter, continue to pour into the office of Manager Selby C. Oppenheimer, who has arranged this unique series of concert attractions to be participated in by seven of the most famous music stars that are coming west under his management.

The limited capacity of the St. Francis Ballroom, especially curtailed by the novel and unusual arrangement perfected by Miss Seckels for these events, makes the membership in the series very limited and only four hundred season tickets are on sale, and when these are gone the list will be closed and no single tickets offered for the various events. The six concerts will be given by the following eminent artists on the dates appended:

Monday afternoon, November 7th, Arthur Hackett, American tenor; Monday afternoon, November 28th, Mabel Garrison, leading coloratura soprano Metropolitan Opera Company; Monday afternoon, January 23rd, Helen Stanley, lyric soprano Chicago Grand Opera Company; Monday afternoon, February 27th, Vasa Prihoda, Czech-Slovakian violinist; Monday afternoon, March 20th, Cecil Fanning, popular baritone, and Yolando Mero, pianist; Monday afternoon, April 17th, Percy Grainger, famous Australian composer-pianist.

SCHMITZ'S RECITAL PROGRAM

E. Robert Schmitz, the famous French pianist, whose only San Francisco recital will be given on Sunday afternoon, October 23rd, at the Scottish Rite Hall under Selby C. Oppenheimer's management, will present an unusual program, including French and modern compositions which have won for him a distinct place in the musical life of America. His close personal friendship with Ravel, Debussy, d'Indy, Dukas, Widor, Saint-Saens and others has brought him in close contact with their individual ideas. He has worked with them, and collaborated with them to such an extent that he is an authority on the mooted question of the music of today. "Modern music as we know it," says Mr. Schmitz, "is not a passing fancy, or a mere whim of a capricious coterie. It is a general movement from which great things have already developed and from which even greater things can be expected. Imagination, color and atmosphere are the striking features of the music of our masters of today."

Schmitz's program in full will be as follows: Fantasia and Fuga (G minor) (Bach-Liszt); Burlesca (Scarlatti), Bourree (Scarlatti), Soeur Monique (Couperin), Gluge (Scarlatti); Nocturne (C minor) (Chopin), Etude (op. 10, No. 12) (Chopin); Nocturne (F sharp major) (Chopin), Polonaise (A flat major) (Chopin); Factories (first performance in America) (Mariotte), Jeu d'eau (Froliches of the water) (Ravel), Moonlight (Debussy), Toccata (Debussy); Carillon (Liapounoff), Au Convent (Borodine), Toccata (Saint-Saens).

PIANIST MARRIES IN SEATTLE

The marriage announcement of Allen Bier and Miss Adelheid Kaufmann has just been received by the friends of the young couple. Mr. Bier is very well known in San Francisco as a pianist of rare merit and also as teacher of music. He has made many appearances here and had the privilege on one occasion of appearing on a program with the distinguished contralto, Madame Schumann-Heink. Miss Kaufmann prior to her marriage to Mr. Bier lived in Seattle but was on many occasions a visitor in San Francisco, where she made a wide circle of friends and is considered quite a favorite socially. She is greatly interested in the various branches of art, so that both Mr. Bier and his bride enjoy the same tastes. The staff of the Pacific Coast Musical Review extend its heartfelt wishes to Mr. and Mrs. Bier for a long and prosperous wedded life.

Anna Louise David, the exquisite harp virtuoso who is at present charming California audiences, was the guest of honor at the Cora Williams School, where Mrs. Gilbert Moyle held a reception. Charles Wakefield Cadman and Princess Tsianina were also present at this delightful affair to which several hundred people were bidden.

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EDNA HORAN TRIUMPHS IN MILL VALLEY

Edna Horan, an artist pupil of Sigmund Beel and one of the most artistic of the young violinists appearing in this vicinity, is undoubtedly on the road to prominent artistic success. She appeared in a concert before the Mill Valley Musical Club recently and the following review in a Mill Valley paper speaks eloquently for the excellent impression the young artist made on this occasion:

"The season of the Mill Valley Musical Club opened Tuesday evening with a concert at the Outdoor Art Club, presided over by Mrs. Ethel Rosenthal. The concert was presented by three artists, Miss Edna Horan, violinist; Miss Hazel Nichols, pianist, and Mrs. Leigh Hemingway, contralto.

"Miss Horan, a pupil of Sigmund Beel, has a brilliant execution and plays with finished style. She gave numbers from Schubert, Wleniawski, Moszkowski and other composers. She carried her listeners quite out of themselves with the joyfulness of her playing. As an encore she played When You and I Were Young with a feeling that touched sympathy to tears.

"Miss Nichols was unanimously accorded a place with the most accomplished pianists who have appeared on the concert platform in Mill Valley. She played from Chopin, Schubert-Liszt, MacDowell and others. She also accompanied Miss Horan. She played with good technique and vigor.

"Mrs. Hemingway, our popular townswoman, sang two groups of songs, accompanied by Miss Johnson. At the close of the program, Mrs. Rosenthal called the club together for a business session, to secure a nominating committee to report at the October meeting nominations for officers for the year. Mrs. Rosenthal has served through two successful years of the club's history.

"The members of the nominating committee are Mrs. C. W. Ehlers, Mrs. Owen Buckland, Mrs. E. B. Douglas, Mrs. T. Wicbrowski and Dr. F. Fischer."

Arthur Hackett, the famous American tenor, whose art has brought him international fame, is scheduled for a number of appearances in California during November under the Oppenheimer direction. Hackett will be the first great artist to appear in the Alice Seckels' Matinee Musicale series to be given during the coming season in the ballroom of the St. Francis Hotel.

Lest You Forget!

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VASA PRIHODA TO VISIT COAST

Acclaimed by the public, critics and masters of Italy as one of the greatest violinists of his time, and fresh from new triumphs in Italy, Vasa Prihoda comes to the Pacific Coast on his second tour of the principal cities of the United States and Canada.

The young Bohemian virtuoso's story is unusually romantic. Born on August 24, 1900, at Vodnany, Bohemia, he studied under Maestro Marak at the Conservatory of Prague, out of which came such famous musicians as Ondricek, Kubelik and Kocian. The war abruptly interrupted his career and when peace came he decided to seek his fortunes in Italy. The rate of exchange so reduced his funds that he was compelled to stop in Zurich. The proceeds of a few concerts enabled him to reach Milan, but without money or friends.

Christmas day, 1919, found him down to seventy centimes, with which he and an acquaintance bought a breakfast-lunch-dinner of bread and an apple which they ate in the street. Passing the restaurant La Grande Italia, they saw a sign "Concert" on the door, entered and persuaded Signor Ferrario, the proprietor, to give Prihoda a chance to play. Borrowing a violin from a member of the cafe orchestra, Prihoda played two of his own pieces of bravura. Gaetano Bavagnoli, formerly conductor of the Metropolitan Opera House, heard him and was astounded. The maestro arranged a concert for Prihoda at the Permanente through which Toscanini remained spell-bound, claiming: "If Paganini played as well, certainly he could not have played any better."

Within a week the young artist stepped from poverty into fame, concert followed concert and honors were heaped on honors. City after city competed to hear him and tempting offers began to arrive from North and South America. Fortune Gallo, the grand opera impresario, finally persuaded Prihoda to come to the United States after he completed a tour of the principal South American music centers. There the verdict was as enthusiastic as had been his reception in Italy and South America.

OVATION TO STRAUSS

According to cable advices just received by the International Concert Direction, Richard Strauss' farewell concert in Berlin prior to his forthcoming American tour was received with "tremendous enthusiasm."

"American Commissioner and many notables applaud standing up," read the message. "Great Strauss homage." Elly Ney, who makes her American debut at Carnegie Hall on Saturday afternoon, October 15th, also achieved a triumph on this occasion, playing the Mozart concerto and Strauss' Burlesque. Fritz Kreisler, who was present, predicted "an immense American success" for Madame Ney.

ALCAZAR

Smooth as Silk, Willard Mack's supreme dramatic success, will be the next attraction at the Alcazar, beginning Sunday afternoon, October 2nd. It is a detective play of the sort which has an universal appeal and those who delight in mysteries and the trailing of crooks have in store a most enjoyable evening. The drama is said to be more full of thrills than either Raffles or Alias Jimmy Valentine, two plays which held favor with the American public for a long time. The play concerns the activities of Silk Mulane, a crackman with an international reputation. He is a gentleman crook mingling with the best society. He finally is called upon to match wits with a famous detective and two great personalities are pitted against each other. Just who will win out is kept concealed until the final curtain. The situations are dramatic and intense in the extreme and there are some clever comedy lines. The play calls for a long cast and some special scenic effects. Willard Mack has never written anything more delightful than Smooth as Silk and the attraction should be the real melodramatic success of the year. Gladys George in the leading feminine role is especially well cast. Her part will show her in one of her

winning characterizations. The leading male role is that of the crackman and it will be assumed by Ben Erway. Thomas Chatterton will have a part well suited to his talents and in the cast will be Charles Yule, Bert Chapman, Hugh Knox, Frederick Green, Walter Belasco, Florence Printy and Marie Dunkle.

Italo Montemezzi and Katherine Leith were married in Paris on August 24th before a few close friends and relatives of the couple. Miss Leith, whom Mr. Montemezzi met on the occasion of his trip to the United States in 1920, is a skilled amateur pianist, while her husband has become world-famous through his magnificent opera L'Amore dei Tre Re, which was recently performed in San Francisco by the Chicago Grand Opera Association with Mary Garden in the leading role. It is reported that Mr. Montemezzi and his bride will visit the United States in the early spring.

Dr. J. Fred Wolfe, who for many years has been the conductor of the Bach Choir and organist of the Trinity Episcopal Church in Bethlehem, Pa., has resigned his latter position because of his choir duties and many concert engagements. His place as organist will be filled by Fred A. Koehler.

H. Waldo Warner will be recalled by the local musicians who had the opportunity of hearing him as viola player with the famous London String Quartet upon their visit here last season, is the prize winner of the Berkshire contest. The composition which won him this honor is in the nature of a trio for piano and strings. Mr. Warner and his co-artists will be heard in San Francisco during the coming season, when they will appear here as guest artists with the San Francisco Chamber Music Society, which was founded by Elias Hecht.

THE NEW POSTAL LAW

There is a new law in force which compels a publisher to print the word "Advertisement" under each complimentary notice which is either directly or indirectly paid for. This law does not apply to the Pacific Coast Musical Review. We have never accepted pay for any complimentary notice, either directly or indirectly. During the twenty years of publication of this paper we have published items of interest about musical people whether they advertised or not. During the summer months when no manager here advertises, except L. E. Belymer of Los Angeles, we continued publishing complimentary items of interest JUST THE SAME about those who might advertise and those whom we knew did not advertise. Of course it is but natural that we take more interest in those who advertise than in those who do not. We naturally will give an advertiser a longer notice and go into more details. We also take a personal interest in an advertiser and frequently go out of our way to do him a personal favor entirely outside of the columns of the paper. But every one worthy of it is entitled to space in these columns, whether he advertises or not. So we have a right to publish any item of musical interest about musical people without adding the word advertisement at the end, and we do not evade the law when we do this.

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VOL. XLI. No. 2

SAN FRANCISCO, SATURDAY, OCTOBER 8, 1921.

PRICE 10 CENTS

E. ROBERT SCHMITZ'S LECTURE-RECITALS

Modern Master of the Piano Keyboard Guides Audience Through All Stages of the Instrument's Development at Second Event

By GEORGE EDWARDS

The evolution of anything is of value primarily in affording a practical hint of its future development. In his second lecture-recital at the St. Francis Hotel Saturday morning, E. Robert Schmitz, the eminent French pianist and conductor, not only described in words something of the future of the piano, but demonstrated to a degree never probably before experienced in San Francisco the orchestral possibilities of the instrument. For it is in the direction of orchestral tone-coloring, he pointed out, lies the further evolution of the instrument. As the editor of the Musical Courier this week wittily remarks, an orchestra is said to succeed when it attains the unity of a piano performance; and the success of a piano performance nowadays depends on its approximation of an orchestra! M. Schmitz testified on this occasion to his faith in the day when electricity shall be applied to the piano, the theory referred to doubtless being the one applied to the Carroll-cello, in which by means of electro-magnets the strings may be caused to vibrate without the aid of a hammer or any other direct contact.

Guiding his audience through the stages of piano literature, the lecturer explained the achievements of the early spinet-writers and clavecinists, in composing a music transcending the limitation of their instruments, and addressed to an audience which could be appealed to adequately only by the piano, which was to come into existence years after the composer's death. In illustration he played three Bach Preludes and Fugues from the first set of the Well Tempered Clavichord, revealing a fluty quality of tone and a facility of speed which have scarcely been equaled by any of the more popularly established pianists of the day. Indeed, music lovers owe a tremendous debt to the discriminating patronage of an influential "New York Committee," whose names were printed on the program, for making possible the mission of the French genius to America, where his name is not sufficiently surrounded by personal glamour to fit him for exploitation by the regular managers.

Monsieur Schmitz indeed exemplified the perfected tone of the piano in his Bach numbers—a performance which would have ravished the ears of the composer. But the forecasted emotional power of Bach's composition was unfortunately not made point of in this recital, and it is regrettable that at least one of the selections was not calculated to remind the audience that Bach is not a game of skill, but the utterance of the profoundest emotion yet attained by any composer.

Through the stages of moonlight effects described by Beethoven and Debussy (the well known sonata of the former composer revealing tone-contrasts constituting a veritable revelation), the lecturer arrived at experiments in chime and bell effects peculiar to various epochs. These he said were naturally the first and most obvious efforts at orchestral imitation. The early chime experiments of Couperin quaintly opened a series culminating in the cathedral-bell imitation of Lisapounoff—surely the latest word in piano technic, tone-coloring, dramatic utterance, and modern harmony. Chimes by the Shore, by Veuillemin, purported to be as exact an imitation as possible, set down by M. Schmitz and the composer, of bells and chimes sounding against the murmur and roar of the sea, while a sailors' "chanty" provided a tonal motive for the whole. If it was the realism of musical photography, it was at the same time an achievement of the highest artistic composition, for all the evidences of solid architecture were there to give the piece a place in the hierarchy of contemporary compositions. These two pieces were, under M. Schmitz's hands, not only impressive but completely overwhelming. His was such a performance as surely has not been in the world before.

The pianists frank reveling in the passionate dissonances of modern composition is a striking contrast to the timid inclusion of certain trifles of Debussy (for instance), in the programs of popular visiting pianists. It is the voice and "joie de vivre" of Paris speaking directly to us in San Francisco, and "playing down" to us not an iota.

The soothing, if passionate, Idiom of Cesar Franck, in whose Variations Symphoniques, M. Schmitz's assisting artist, Miss Katharine McNeal, accompanied him solidly and with sympathetic intelligence, on another piano, came as a welcome contrast to the nerve-stretching orgy of the "ultra-moderns," and closed a program of matchless beauty and interest to those who were so fortunate as to attend.

E. ROBERT SCHMITZ'S RECITAL

E. Robert Schmitz, the famous French pianist whose only San Francisco recital will take place under Selby C. Oppenheimer's management at Scottish Rite Hall, Sunday afternoon, October 23rd, has long since taken

his place as one of the foremost interpreters of the modern school of music.

Phillip Hale, the venerable music critic of the Boston Herald, writes of Schmitz under his own signature: "His nature is sensitive and poetic, in these days when so many 'play at the piano' adequate mechanism is taken for granted; yet the brilliance shown in Mr. Schmitz's performance is dazzling. Sensitive as he is, he has great strength, yet in the stormiest passages sound does not degenerate into noise. More remarkable than even his brilliance is his exquisite sense of proportion; his ability to communicate to the hearer the intention and the spirit of the composer. Seldom has there been a more sympathetic interpreter holding the concert boards."

The program that Schmitz will render in San Francisco is one of varied beauty. Beginning with the Bach-Liszt Fantasie and Fuga, he will play the Burlesca and Bourrée of Scarlatti, Soeur Monique of Couperin and the Gigue of Scarlatti; a Chopin group including: Nocturne (C minor), Etude (op. 10, No. 12), Nocturne (F sharp major), Polonaise (A flat major); modern French works including: Factories by Mariotte, which will be given its first performance in America; Ravel's Jeu d'eau (Frolics of the Water); Debussy's Moonlight and Toccata; works by the Russians, Lisapounoff (Carillon) and Borodine (Au Convent) and Saint-Saens' Toccata.

SEASON'S FIRST SYMPHONY POPULAR CONCERTS

Arrangements have just been completed for another of the always welcome popular concerts in the Exposition Auditorium by the San Francisco Symphony Orchestra under the direction of Alfred Hertz, Thursday evening, November 3rd. This concert has been arranged as one of the events of "Music Week," which will be observed in San Francisco during the week of October 30th to November 6th. A Citizens' Committee appointed by Mayor James Rolph Jr. has been working for some

time on plans for the general observance of Music Week, which will include special programs in the various churches, hotels, theatres and cafes.

In order to meet the demand for a popular concert of general appeal, an attractive program is being prepared by Alfred Hertz which will include such well-known favorites as the overture to Mendelssohn's Midsummer Night's Dream, Schubert's Unfinished Symphony, L'Arlesienne Suite of Bizet, Rimsky-Korsakow's Spanish Caprice, a new orchestral arrangement of Rubenstein's Melody in F, the Bach-Gounod Ave Maria, and Elgar's Pomp and Circumstance, the last two numbers to be played with the Exposition organ. Announcement will be made shortly as to the complete program and soloists. Tickets will be placed on sale Monday morning at Sherman, Clay & Company's, all seats being reserved, and a popular scale of prices has been established to make it possible for all to attend.

STAFF OF LITTLE THEATRE ANNOUNCED

The Sequoia Little Theatre is fortunate in having a staff both energetic and efficient and well fitted to handle Little Theatre productions. The director, Miss Ruth Brenner, has recently returned from New York, where she scored great success. William Conway, for many years well known on the professional stage, also brings a wealth of experience to the position of stage manager. The other members of the staff are: Assistant stage manager, Paul Merrick; master of properties, Fletcher Slosson; electrician, Henri Puttaert; press representative, Edwina Barry. The Little Theatre will open November 1st, and its first program will be published next week. The latest professional to join the ranks of the Little Theatre is Miss Peggy Schaffer, who has lately left the moving picture field to enter upon a career of dancing and the legitimate drama.



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TWENTIETH YEAR

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Pacific Coast Musical Review, published weekly at San Francisco, California, for October 1, 1921.
State of California,
County of San Francisco.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alfred Metzger, who, having been duly sworn according to law, deposes and says that he is the Editor of the Pacific Coast Musical Review and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 413, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Names of— Post office address—
Publisher, The Musical Review Co., 26 O'Farrell St., San Francisco
Editor, Alfred Metzger, 26 O'Farrell St., San Francisco
Managing Editor, None
Business Manager, None.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give name and the names and addresses of stockholders owning 1 per cent. or more of the total amount of stock).
The Musical Review Co., 26 O'Farrell St., San Francisco
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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)
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ALFRED METZGER.

(Signature of editor, publisher, business manager, or owner.)
Sworn to and subscribed before me this 1st day of October, 1921.

(Seal) M. A. BRUSIE.
Notary Public in and for the county of San Francisco, State of California.
(My commission expires September 24, 1922.)

THE SCOTTI OPERA SEASON

The season of the Scotti Grand Opera Company, which closed last Sunday evening with a gala performance including one act from Aida, an act from Barber of Seville, an act from La Boheme and the entire opera Secret of Suzanne, in which Queena Mario scored a well merited triumph, proved both a financial and artistic success. Manager Frank W. Healy has every reason to feel gratified with the excellent publicity work as well as the success of the box office, notwithstanding business depression and the high cost of opera. A number of our friends, who attended performances wherein Farrar did not appear,

seem to think that on account of the apparently small size of the audiences the engagement was not a financial success. We are in a position to deceive them of this erroneous conclusion. There was never an audience at any of these performances that would not have more than crowded an ordinary-sized theatre. And when you consider the high prices paid for seats you can form a slight idea that even though the house may have seemed small to you there was considerable money in the box office.

A conservative estimate of the receipts, considering the big attendance at Farrar nights, will place the total receipts slightly over \$150,000, more than ample to pay for all expenses and leave a handsome net profit in the treasury both for Mr. Scotti and Mr. Healy. And this should be so, for there is always an element of risk in such an enterprise. If it turns out to be a failure those taking the risk must pay, and if it turns out a success, then these same people are entitled to the profits. We have already shown why it is necessary to charge such high prices for operatic organizations that are brought three thousand miles to your doorsteps. The only possible way in which San Francisco can ever listen to grand opera on a metropolitan scale will be to organize and support its own opera company. The saving of overhead expenses will be so great that even though an occasional star or two are engaged the highest prices should not be more than three dollars. But railroad travel and road salaries of musicians and chorus people absolutely prevent reasonable admission prices, unless the personnel is curtailed to considerably less than metropolitan dimensions.

It is interesting to note that the five Farrar performances brought in more than \$100,000, notwithstanding the fact that the other thirteen performances were, in most instances, far superior from the ensemble, individual and artistic point of view. This merely goes to show that the average opera enthusiast wants sensational attractions, which means well advertised attractions. The performance of La Navarraise with Alice Gentle should have been packed on both occasions and it would have been if the great masses of the people placed artistic efficiency above sensationalism. The musical public is not large enough to accomplish this purpose. The Barber of Seville, with Charles Hackett, Ricardo Stracciari, Angeles Ottein, Paolo Ananian and Giovanni Martino (Italo Picchi at the second performance), was the best performance of this opera we have heard here. From a spectacular standpoint the production of Aida was noteworthy, although artistically, barring the noble exceptions of Alice Gentle as Amneris which was superb vocally as well as histrionically, and Greek Evans, whose immense baritone voice rolled forth with vigor and resonance, it left much to be desired.

Another delightful performance was La Boheme with Queena Mario and Joseph Hislop in the two principal roles. Rigoletto with Angeles Ottein, Joseph Hislop and Ricardo Stracciari was one of the very best performances of this opera we have ever witnessed. Geraldine Farrar appeared in La Tosca, twice in Zaza, in Carmen and in Mme. Butterfly. The Butterfly performance was Mme. Farrar's finest artistic effort with Zaza as a close second. The outstanding feature of the Carmen performance was Queena Mario's interpretation of the Micaela aria in the third act, which gained her one of the biggest ovations of the season. Antonio Scotti's two most impressive roles were those of Scarpia in La Tosca and Chim-Fang in L'Oracolo. The weakest performances from an artistic standpoint as far as the personal opinion of the writer is concerned were Cavalleria Rusticana, Pagliacci with the notable exception of Stracciari as Tonio, and Manon Lescaut.

We understand that the Scotti Opera Company contemplates returning to this city next year and we all shall be happy to renew its acquaintance. However, we wish to call attention to the lack of metropolitan atmosphere in its organization. While the individual artists were mostly excel-

lent and of as fine calibre as are heard anywhere in the world, the scenic equipment was not in accord with the high standard which the company claimed. It was the usual road scenery, and in justice to the local management Mr. Scotti ought to insist that during his next visit his scenic equipment matches his artistic environment. Orchestra and chorus also were not what they could have been. There seemed to be a lack of coherence and spontaneity in these sections of the company. On the other hand, the ballet was excellent. We believe if by any chance a lowering of prices could be reconciled with the heavy expenses in bringing this company here the public would attend in larger numbers those performances not containing sensational features. However, this is a matter for the business managers to consider. Finally, we wish to congratulate both Mr. Scotti and Mr. Healy for the unquestionable success of the enterprise and whatever remarks may appear in this retrospective review not conformant with unlimited praise are expressed with the best of intentions and in the friendliest spirit. They are jotted down in a spirit of helpfulness rather than hindrance.

PACIFIC MUSICAL SOCIETY'S CONCERT

Myrtle Donnelly, Mrs. Cecil Hollis Stone, Willem Dehé,
and Ada Clement Heartily Applauded by
Appreciative Audience

By CONSTANCE ALEXANDRE

Myrtle Claire Donnelly, soprano, and Willem Dehé, cellist, attracted one of the largest audiences that ever attended a concert given by the Pacific Musical Society. This concert was the first of the season and took place at the Fairmont Hotel on Thursday evening, September 29th. The ballroom was crowded to its capacity, not only by the members of the organization, but by many of the visiting musicians who are at present guests in our city. Queena Mario, soprano with the Scotti Grand Opera Company, was a guest on this occasion, as was also Anna Louise David, the delightful harpist. Others of equal note were noticed among the attentive listeners.

The program opened with a group of classics sung by Miss Donnelly. Her next group consisted of modern French works, and her last numbers included the beautiful aria from Puccini's Manon Lescaut, and the Wounded Birch by Gretchaninoff. Miss Donnelly's voice is of exquisite quality and she uses it like a real artist. It is smooth and pulsates with the spontaneity of youth. Her interesting songs were interpreted with artistic and musical perception and admirable breath control. Miss Donnelly possesses, too, a delightful grace and charm of personality which endears her in the hearts of her audiences. Mrs. Cecil Hollis Stone was the accompanist for Miss Donnelly and it is but rarely that more poetical or soulful playing is heard. She understands the art of personal subjection but at the same time never fails in responding to the least change of mood of the soloist.

Willem Dehé and Ada Clement played the magnificent but rarely heard Brahms Sonata. These two excellent musicians played with such unison technically and an abundance of expression that a superb ensemble was attained. In his solo numbers Mr. Dehé proved himself to be an artist whose tone is deep and mellow and at the same time delightfully sweet in the more delicate phrases. There is heart and soul in his playing capable of stirring the deepest emotion. Miss Clement, who furnished the accompaniments for Mr. Dehé, again displayed her brilliant technic, sound musical taste and intelligence.

MUSIC FESTIVAL AT AUDITORIUM

The second annual musical festival and ball of the local branch of the American Federation of Musicians will be held at the Exposition Auditorium Tuesday evening, November 1st. Last year's affair was successful beyond all anticipations, and the coming event promises to eclipse its predecessor in every particular. From 10 o'clock until 11 there will be a concert by the largest orchestra ever assembled in San Francisco, with prominent directors, and preceding and following the concert there will be dancing to the music of another excellent orchestra.

President Arthur Morey has placed the affair in the hands of the following committee: Harry Menke, Philip A. Sapiro, C. H. Cassasa, M. F. Walten, Harry C. Payson, A. A. Greenbaum, C. H. King, W. C. Kittler, George Pinto, William Saywell, John T. McCarthy, E. E. Schmitz, J. D. Hynes, Frank Hyman, A. J. Giacomini, A. J. Hayward, W. Davis, Karl A. Dietrich, William Fabris, W. H. Lee and Paul Steindorff.

Laetitia Penn, the successful young soprano, who recently returned from New York where she scored a decided artistic success, sang at the Marine Hospital on Tuesday evening, September 27th, and made an excellent impression. She was in splendid voice and sang with fine expression and unusual taste. She received an ovation and had to respond to several encores. In addition to her fine vocal faculties Miss Penn possesses a strikingly handsome personality. She is better known here as Laetitia Penn Washburn and prior to her departure for the East she made successful appearances on the Orpheum circuit throughout California.

FINE MUSICAL ACT AT THE ORPHEUM

Mildred Kearny, Soprano, Ivan Dneproff, Tenor, Ella Kearny, Mezzo-Soprano, and Eula Howard Nunan, Pianist, Present High Class Sketch

By ALFRED METZGER

As may be easily understood, the Pacific Coast Musical Review does not devote much of its attention to vaudeville performances. This is not due to the fact that we do not believe vaudeville to occupy a needful position in the amusement world, but merely because of the character of its productions which do not dovetail with the character of this publication, that confines itself strictly to high-class musical attractions. Occasionally, however, we find at the Orpheum a musical act worthy of our attention, and while our opinion of this week's performance at the Orpheum may not coincide with the average vaudeville attendant's ideas of what represents a fine vaudeville program, it must be remembered that we are writing for musical people only. For this reason we wish to congratulate the management of the Orpheum for embellishing what we regard as a rather inartistic program with a definite touch of refined artistry in the act entitled Operatic Tones, presented by Mildred Kearny, soprano, Ivan Dneproff, tenor, Ella Kearny, mezzo-soprano, and Eula Howard Nunan pianist.

Judging from the applause of the audience there are enough intelligent musical people attending the Orpheum performances to appreciate an act like this. The three vocalists possess excellent voices, the numbers selected are in every way tasteful and musicianly, and there exists a certain coherence established by means of Miss Ella Kearny's monologue to give the act a vaudeville snappiness without injuring its musical value.



MILDRED KEARNY

The Delightful Operatic Soprano Whose Artistic Chique and Regal Personality Enchants Music Lovers at the Orpheum This Week

No doubt eventually the character of the musical numbers will be changed to still further suit the atmosphere of the vaudeville theatre, although retaining the element of "class" which now distinguishes it. But in the main it is one of the very best musical acts we have witnessed in vaudeville, and indeed we have heard innumerable worse acts during our experience as a vaudeville attendant.

We wonder how many people appreciate the ease and smoothness with which these three vocalists acquitted themselves of the difficult task of molding a high-class musical act into vaudeville proportions. Everyone of the three artists showed evidence of feeling at home on the stage. Ella Kearny acted both as vocal artist and "interlocutor," explaining the various appearances of the artists. Her natural and contagious smile, her fine, concise enunciation and her flexible, pleasing voice and her attractive appearance, combined to endear her at once to those among the audience whose intelligence and artistic taste overshadow their love for cheap effects. Mildred Kearny's dignified and regal bearing, coupled with a ringing and effectively employed lyric soprano voice, showed to excellent advantage in several operatic numbers. She convinced those who know that she is no novice on the operatic stage. Her graceful gestures, none of which was superfluous, and her fine phrasing completed a truly meritorious performance. In her duet with Dneproff, which is taken from the opera Carmen, Miss Kearny was at her best and we wonder

if the audience really appreciated the refinement of artistic expression with which she invested this number. Ivan Dneproff, the Russian tenor, of whom we had already several occasions to speak, scored an unquestionable artistic triumph, the applause at the conclusion of his number amounting really to an ovation. Considering the fact that Mr. Dneproff sang in Russian and Italian and that vaudeville audiences rarely adapt themselves to the employment of foreign languages, it is evident that Mr. Dneproff touched the hearts of his listeners with the sympathetic quality of his vocal appeal. He sings with his heart and soul, putting every ounce of emotional color into his interpretations. He phrases with intelligence and taste and proves himself to be an artist of the rarest accomplishments. His fine, flexible lyric tenor voice belongs among the best organs we have heard in this city.

Since the rest of the program on this occasion was essentially vaudevillian and hardly musical it would require a different recorder of events than we lay claim to be. Suffice it to say that the audience found much to rejoice over in various singing, dancing and acrobatic numbers. Specially effective seems to have been a finale in which all the members of the company participated. In speaking of the Kearny-Dneproff operatic sketch we wish to mention the pianistic work of Eula Howard Nunan, who played with her usual adherence to artistic details. She added to the picturesqueness of the ensemble by the petite charm of her personality.

THE CHAMBER MUSIC SEASON

The remarkable group of world-famous artists who have been engaged to assist at the coming concert series of the San Francisco Chamber Music Society, together with the splendid personnel of the society itself,



ELLA KEARNY

The Charming Mezzo-Soprano Whose Exquisite Voice and Attractive Presence Add Zest to the Orpheum Program This Week

is drawing widespread patronage from among music lovers in general.

Blocks of seats are being engaged by teachers for themselves and students, and society is also making reservations covering groups of seats in various sections of Scottish Rite Hall, where the concerts are to be given.

Myra Hess, the greatest living woman ensemble artist and marvelous pianist, will co-operate with the society in the performance of the Brahms Piano Quintet. The English press comments give her unqualified praise. Of her the Musical Standard writes: "The symphony concert in Queen's Hall is memorable for the magnificent playing of Myra Hess as soloist in the Rachmaninoff Concerto No. 2, in C minor. There was in the interpretation life, color and well considered effect; and on this occasion an unbounded sincerity that bore the spirit of the lofty majesty in which the work includes, home in the audience."

Announcement will soon be made of the entire programs for the season of the San Francisco Chamber Music concert series by Mr. Hecht, who promises a selection of the most brilliant numbers for the coming concerts. E. Robert Schmitt, famous French pianist, will be heard with the society in the Florent Schmitt Piano Quintet; Arthur Rubenstein, the great Russian pianist, will play in one of the quintets of the Slavic school, and will also appear in Sonata with Louis Persinger; the London String Quartet will be heard with the Chamber Music Society in the famous Octet of Svensen for double string quartet; Harold Bauer, the master pianist, is to play the Cesar Franck Piano Quintet with the Society, and May Muckle, the distinguished English violoncellist, will appear with the organization in quintet numbers.

Jessica Colbert, manager of the Chamber Music Society, is at present in Southern California, where the organization has been playing various engagements booked by her.

ALICE DOROTHY MOCK'S OAKLAND SUCCESS

Skillful Artist Pupil of Irene Howland Nicoll Is Assisted By Kajetan Attl and George Stewart McManus

A most enjoyable concert was given Friday, September 30th, at Ebell Hall in Oakland by Alice Dorothy Mock, mezzo-soprano, assisted by Kajetan Attl, harpist, of the San Francisco Symphony Orchestra, and George Stewart McManus, accompanist. This is the singer's final appearance in public as she leaves on October 14th for Paris to continue her studies with Jean de Reszke. Miss Mock has obtained all her instructions under the tutelage of Irene Howland Nicoll, the well-known dramatic contralto, and to her is due much of the well merited applause the singer received from the huge and appreciative audience. The entire concert was noticeable for the aspect of the professional and one was conscious of the existence of only artistic achievements from the first number to the final encore. Her commanding stage presence and poise were worthy of the finished artist.

The two outstanding qualities of her voice are the pure, crystal-like tones and her wonderful diction. The lack of all effort in her singing was most apparent and every tone was produced with the utmost ease and controlled with absolute assurance. Her breath control was splendid. It was most gratifying to listen not only to such exquisite tonal quality, but to enunciation so perfect that every syllable was readily understood. The theory that good singing in English is not possible received a severe set-back. In the rendition of a group of French songs the singer displayed marked interpretative powers and we predict for her a splendid progress in the field of French lyric drama. Her singing of Les Roses d'Ispahan by Gabriel Fauré was truly worthy of our foremost artist and elicited much applause. She graciously responded with the Habanera from Carmen as an encore, and again confirmed our conviction that her exquisite voice and talents belong in French opera.

The harpist, Kajetan Attl, is a genuine musician equipped with taste, intelligence and feeling. His playing was a piece of art rarely heard in this city. The accompanying of George Stewart McManus was justly artistic and at all times his playing was closely allied to every mood of the singer.

Mme. Max Maretzek, the well-known vocal instructor, has opened a studio in the Kohler & Chase Building and is doing splendidly with her San Francisco class. Mme. Maretzek is a member of the University Extension department. She is a pupil of Mr. and Mme. Max Maretzek, Sr., and was for a number of years contralto soloist of Dr. Parkhurst's church of New York. She appeared at various concerts in the East and became known as an excellent vocal artist throughout the Eastern music centers. Mme. Maretzek sang in the original cast of Rob Roy under the direction of Victor Herbert and was for two seasons vocal soloist with Henry Irving, whenever vocal solos were needed in his productions. Mme. Maretzek has resided in this vicinity since 1900, and has established for herself an enviable reputation and an excellent class of ambitious and talented students.

G. Jollain, the well-known violinist and teacher, announces the first pupils' recital of the new season at Sorosis Club Hall during the third week of this month. An excellent program has been prepared and a number of unusually gifted young students will participate.

LANCEL-BATCHELDER RECITAL

The joint recital of Emilie Lancel, soprano, and Lincoln S. Batchelder, pianist, will be given on Tuesday evening, October 18th, in the Italian Room of the St. Francis Hotel. The work of these young artists has won the highest commendation wherever they have appeared. Both Miss Lancel and Mr. Batchelder have recently been elected members of the University of California Extension Division and will give a series of concerts under the university auspices. The program to be rendered in the above-mentioned joint recital will be as follows: Le lever de la lune (Saint-Saens), L'esclave (Lalo), L'Alouette (Lalo), Malgre moi (Pugno), Miss Lancel; Ballade (Chopin), Nocturne (Chopin), First movement from B flat minor Sonata (Chopin), Mr. Batchelder; Minor and Major (Spross), Allah (Chadwick), Rain (Curran), The Muletier (Bauer), Miss Lancel; Polonaise in E major (Liszt).

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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ESTHER MUNDELL AT CALIFORNIA

The California Theatre, in maintaining its reputation for excellency in its regular Sunday morning concerts, announces that it has secured for October 9th, as soloist, Miss Esther A. Mundell. Miss Mundell is well-known locally and abroad. She has sung in concert and opera in the United States and Europe. She finished her voice training in Paris under the famous Jean de Retzke. Her voice, a lyric soprano of fine timbre, possesses a wide range and wonderful sweetness. She has appeared frequently on the stage and was chosen to sing one of the leading roles when Leoncavallo presented for the first time in America the opera Zaza.

Miss Mundell has a host of admirers in San Francisco and her appearance at the California Sunday morning concert will no doubt draw a large audience. She will sing the aria of Micaela from Carmen. Herman Heller and the California orchestra will be heard in the following program: Grand March by Wagner, Valse Des Blondes by Ganne, The Huguenots by Meyerbeer, and Robespierre by Litloff. Berceuse by Karganoff will be offered by Harvey as an organ solo.

PRIMA DONNAS COMING

Two of the world's most noted operatic prima donnas are scheduled for concert appearances in San Francisco under Selby C. Oppenheimer's management for the early winter. In the Century Theatre on Sunday afternoon, November 27th, will come the beloved Schumann-Heink, peerless queen of the contraltos and most adored singer before the American public today, and on Sunday afternoon, December 11th, Emmy Destinn, the great Checho-Slovakian dramatic soprano will hold forth in the same theatre. Each of these great artists is scheduled for but one recital in San Francisco this season, and in both cases unusually attractive programs, including works in English, French, German and Italian may be expected.

MARION RAMON WILSON SINGS AT YERBA BUENA

On Sunday, September 25th, Marion Ramon Wilson, the well-known contralto soloist, led the services at Yerba Buena naval training station, singing first in the chapel and afterwards at the hospital. Her solo numbers were Handel's beautiful Father in Heaven and Francis Allerton's dramatic setting of the twenty-seventh Psalm, The Lord Is My Light. By singing these two numbers in juxtaposition Miss Wilson proved herself the thorough artist she has been so often proclaimed. Her voice is a truly beautiful organ—true, rich and sparkling.

H. B. Pasmore presented three pupils at the Greek Theatre at the Sunday afternoon concert—Althea Burns, Rosabelle Scott and Therese Zahnatyn. Miss Burns has sung at the Greek Theatre before and the increase in power, especially on the high notes, and dramatic expression was notable. Miss Scott made her first appearance and became an instant favorite. Among her numbers was a little song by Mr. Pasmore, the words by Charles Keeler, What Can Little Baby Do? The audience liked it so well that Miss Scott had to repeat it. Miss Zahnatyn also sang a song by Mr. Pasmore, The Shi Tui Tree, set to Chinese words and the melodies adapted from Chinese themes. Miss Zahnatyn's pathetically sweet and beautiful voice lent itself to the sad melody with peculiar charm. Mr. Pasmore also sang one of his own songs, Dolly, a revised edition of A Bridal March, which he composed in Leipsic in the conservatory days. Mr. Pasmore's voice seems to grow more beautiful with the years and his singing of his own song, Wohin! by Schubert and the Pretty Creature, charmed and delighted the audience. Suzanne Pasmore-Brooks accompanied Miss Burns and Mr. Pasmore delightedly. Mr. Pasmore accompanied Miss Scott and Miss Zahnatyn. The program will be repeated at the Claremont Hotel at an early date.

STANFORD UNIVERSITY ORGAN RECITALS

The organ recitals for the autumn quarter at Stanford University begin next Sunday, October 9th, at 4 p. m., in the Memorial Church. Warren D. Allen, University organist, will play the great Passacaglia by Bach, an arrangement of Schubert's beautiful melody, Litany, and other numbers. The musical services in the Memorial Church promise to be of more than usual interest this term. Several soloists of note will appear occasionally at the Sunday recitals assisting Mr. Allen, and special music by the choir will be featured from time to time, culminating in the performance (for the first time in the West) of Horatio Parker's beautiful miracle play and oratorio, The Dream of Mary. The latter will be given in December with an augmented choir and members of the San Francisco Symphony Orchestra.

A campaign for a fund to rebuild the organ in the Memorial Church is to be stressed this year in Stanford's program of musical activities. The Stanford organ is now twenty years old. Although it has given delight to many thousands, and is still justly celebrated for its exquisite tone, experts and others realize that the instrument is greatly in need of modernization mechanically, and that extensive additions are neces-

sary to make the organ wholly adequate and comparable to the magnificent modern instruments at Yale, Cornell and other universities.

The Symphony Lectures series held in the Assembly Room of the Public Library will be given this year at 10:45 Thursday mornings, the day before the Friday concerts. The complete list of dates follows: Oct. 27, Nov. 10, Nov. 17, Dec. 8, Dec. 22, Jan. 5, Jan. 19, Feb. 2, Feb. 16, Mar. 2, Mar. 16, Mar. 30. The only exception in the lecture schedules is the third one, which will be given one week before the symphony, the day before being Thanksgiving Day. These lectures are free to the public.



ESTHER MUNDELL

The Brilliant California Lyric Soprano Who Will Be
Soloist at the California Theatre Tomorrow
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ARTIST FROM THE EAST IN DRAMATIC RECITAL

Miss Virginia Wiles will appear in Quality Street, giving an impressionistic interpretation of drama "en miniature" on the evening of October 18th, in the ballroom of the Claremont Hotel, Berkeley. Miss Wiles comes direct from Boston and New York, where she has met with great success in her unique field of art expression, having given her recitals of plays before leading clubs and colleges. In Maude Adams' recent revival of the Barrie plays none is more beloved than quaint, whimsical Quality Street, with its enchanting romance. To quote the President of the Massachusetts Federated Women's Clubs, "Next to seeing Maude Adams in Quality Street is to hear Miss Wiles' rendering of it."

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, October 3, 1921.—This is opera week! The town has "surrendered" to Antonio Scotti, the "baritone-generalissimo" of that famous vocal host gathered from the Metropolitan. It was an "unconditional" surrender, for the number of "hostages" that were "offered" cannot always be gathered into the Mason Opera House on several nights of the "campaign." Evidently Chief Scout Behymer, who conducted Scotti's advance manoeuvres, made all the prisoners possible.

Behymer is also greatly pleased with the trend of his musical strategy in the middle part of the State. Together with Manager Selby C. Oppenheimer he has perfected Philharmonic Courses in Porterville, Merced, Visalia, Salinas, Hanford, Modesto, Santa Rosa, Eureka, Willows, Santa Cruz, Oroville, Chico, Marysville, Stockton, Reno and Santa Monica. While in several of the cities mentioned series already have been given under their joint management yet considerable increase of musical activities has been achieved. In addition to this a large territory will for the first time enjoy regular musical seasons.

Manager Behymer is still endeavoring to find an all-round suitable arrangement for the orchestra exchange between Los Angeles and San Francisco. It may be possible that the Philharmonic Orchestra of Los Angeles will travel north during the Christmas period, with the San Francisco Symphony Orchestra coming south in January. In that case the local orchestras would give over their home-town dates to the visiting organizations and probably play in a neighborhood town instead. It may be also that the two orchestras will exchange during February.

San Francisco may well be proud of their Chamber Music Society. In fact, America may be, for we have seldom heard such playing here, and we dare say, this organization would win laurels also in Europe. We are grateful indeed to Mrs. Jessica Colbert for bringing this ensemble south. Here they played under the local auspices of the College of Music, a fine act of artistic hospitality for which we have to thank Manager A. M. Perry of that institution.

Tschaikowsky's E flat minor quartet, opus 30, was rendered with a musical strength, a dramatic abandon, one might say, that lives even in the lyric moods of that Russian writer.

It would be idle to speak at length about the technical attainments of this group of players. Mr. Persinger, first, Louis Ford, second violins, Nathan Firestone, viola, W. V. Ferner, cello, and later Elias Hecht, flute, play technically perfect. Some one mentioned certain slight deviations of pitch during the Mozart quartet for flute and strings. Those may have been caused through what seemed to us slight reverberations of sound in the hall, which might have disturbed the players. Some one else went into ecstasies about the wonderful pitch. Of course, their pitch was immaculate, else they would not be chamber-music players, to our mind. Even the fact that Mr. Ferner's generously broad cello-tone sometimes disturbed the tonal balance could not be classed as a severe fault. Mr. Ferner, who is the newcomer in the present personnel of the ensemble, will moderate himself.

What we enjoyed was that certain irresistible, heart-felt, humanly sympathetic warmth which made the Tschaikowsky playing of these musicians great. It made their singing and luminous tone, still more vocal, still more colorful. How delightful was their handling of themes, mutually agreed upon as to their general character, and yet how finely differentiated, when they were handed from the first to the second fiddle, from the viola to the cello. Phrasing, yes, it was phrasing as the heart beats driven by human joy and fear. And that was true of their rhythmic, their dynamic accentuation, their tonal coloring.

Whom to mention first? Mr. Firestone's woeful chanting on the viola in the Andante funebre, when his viola sounded exquisite and characteristic. Or Mr. Persinger, that strong leader who caresses his strings? Mr. Ford is an ideal "second" violin, who adapts himself well, yet adds marked individuality to the total effect. Or, Mr. Hecht's brilliant execution and fine sense of style. We have before written about Mr. Ferner when reviewing his playing in this column. We are truly sorry to have lost him.

It seems idle to go at much length into a description of their Dvorak, Bazzini, Mendelssohn, Glazounow or Mozart playing (though the latter seemed a little academic). It spelled remarkable musicianship in every instance.

Hence to sum it up: When may we hear this ensemble again? We learn from Mrs. Colbert that several of her artists will be heard here during this season, hence we hope that the San Francisco Chamber Music Society may be among them, specially as we were unable to attend either their Ontario program or their appearance before the Ebell Club.

Alexander Stewart, well-known Community Music Expert, who has done so much to unify and organize music as a civic expression on the Coast, passed through our city on his way to Long Beach, where he is "wanted." Long Beach music lovers together with the professionals of that growing seaside city are planning a second music-week. Definite announcement will be forthcoming after the present preliminary meetings to which Mr. Stewart has been invited in an advisory capacity. Mr.

Stewart tells us that the fall and spring will bring widespread growth of the community music movement. Visalia and Oxnard have already laid definite plans for such celebrations, while three or four additional cities will enjoy music weeks within the next few months.

Hollywood is still holding its leading position among Los Angeles community music districts. Mrs. J. J. Carter, together with her principal assistants, Hugo Kirchhofer for the chorus, and Jay Plowe with the orchestra, is making music more and more a public institution such as we regard churches or museums. And it would seem that the Tuesday evening music "sermons," as conducted by Mr. Kirchhofer continue to attract "congregations" larger than can be accommodated. In addition to the regular activities of the chorus, Mrs. Carter announces a special artist's evening on the first Tuesday of each month, which will be personally conducted by Mrs. Carrie Jacobs Bond, the much beloved songwriter, who has the support of eminent soloists.

Miss Maybell Stroeck, soprano, late of New York, has made her home in Los Angeles. She will be pleasantly remembered from a number of appearances about six years ago. This Wednesday she will be among the guest-artists heard at the Scotti-Night of the Gamut Club. Miss Stroeck has won much favorable comment from Eastern critics, having appeared frequently in recital and oratorio, with such large organizations as the Mendelssohn Choir of New York or Victor Herbert's orchestra.

Richard Buhlig, who has taken a charming home in the foothills of the Echo Park district, will keep open house next Sunday afternoon to his many friends. Now that he has advanced from the cave-man stage of the apartment-dweller to the more static condition of a home-maker, we hope that this gifted musician and thinker will remain with us permanently.

Mme. Estelle Heardt Dreyfus, the noted contralto, has occupied her new studios at the Gamut Club, which she shares with Mr. Louis Dreyfus, an authority on modern languages.

Walter Henry Rothwell, conductor of the Philharmonic Orchestra, has returned with Mme. Elizabeth Rothwell, the well-known soprano, from Carmel-by-the-Sea, where they spent the summer.

Orchestra rehearsals will be resumed next Friday and held twice a day until the beginning of the season October 21st.

Members of the Women's Lyric Club will begin rehearsals for the coming season Tuesday, October 4, at the rooms of the MacDowell Club in the Tajio building. Announcement has also been made that the concerts of the coming season will again be held in the Philharmonic auditorium. The dates chosen are December 16, March 1, and June 18. Negotiations with eminent soloists are under way, and brilliant solo features may be anticipated. Considerable research work has also been done by the music committee selecting new program numbers. This work has been directed by Mrs. W. H. Boyd, chairman of the music committee, assisted by Meses. A. R. Jaquith, Mary Teitsworth, Clare Robinson and Elizabeth Monser, who have chosen much that is novel and attractive. J. B. Poulin, conductor, and Mrs. M. Hennion Robinson, accompanist, have been unanimously re-elected. Much good spirit also was shown during the annual election of officers, which closed with the following appointments: President, M. Louise Wharton; first vice-president, Mrs. L. L. Merrick; second vice-president, Mrs. L. B. Girard; secretary, Mrs. Electa Perry; corresponding secretary, Mrs. W. R. Tanner; financial secretary, Mrs. Ethel Gerber; treasurer, Mrs. E. M. Hitchcock; librarians, Miss Thelma Benson, Mrs. C. P. Smith; directors, Mrs. W. H. Boyd, Mrs. Ella B. Hanna, Mrs. E. R. Northmore, Mrs. Nellie Colburn Walker.

Musical history may be made here Sunday afternoon, October 9, when Mme. Gita Glaze, Russian prima donna from the former Imperial opera houses of Moscow, Kieff and Tiflis, will make her American debut in a select program of operatic arias and classic songs at the Philharmonic auditorium. At a recent private audition Mme. Glaze aroused great expectations, for she possesses a generous mezzo-soprano of lovely coloratura qualities. Mme. Glaze will sing the famous "Chansons Populaires Israelites" by request, a selection of Russian-Hebrew folk songs which she renders with touching effect. Among other numbers of her program are selections from Tschaikowsky, Rimsky-Korsakov, Massenet, Mousorgsky, Korngold, Seroff, Rachmaninoff, Handel, Verdi, Schubert and Wagner. William Tyroler will assist at the piano.

Works by Richard Strauss, Johann van Brandts-Buys, and a new composition by d'Indy will be played at the first recital of the Los Angeles Trio on October 31st at the Ebell Club. The new personnel of the trio consists now of May Macdonald Hope, piano, Ernest Lubovisky, violin, and Ilya Bronson, cello.

Glendale Music Club will open its season with a Charles Wakefield Cadman evening next Friday at 8 o'clock in the Glendale Union High School auditorium.

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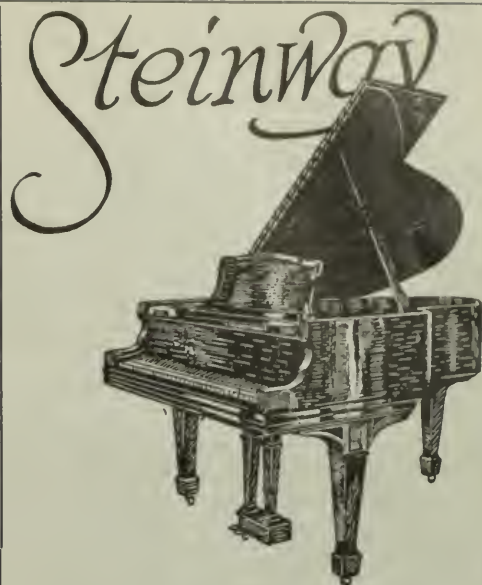
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Studio: 249 R. Gramercy Place, 560481Assisting Mr. Cadman will be Miss Margaret Messer,
Canadian operatic and concert soprano, who will sing
his group of songs, and by Sol Cohen, violinist, in a
group of his violin compositions.Artists and students will be glad to know that Edgar
Hansen has again returned to the keyboard. Mr. Hansen
believes in coaching and accompanying as an individual
art, though co-ordinated of course to the musical mes-
sage of the singer of solo-instrumentalist. There is great
need of pianists of this type who are willing to join
forces with artists or students on such a creative basis.John Smallman, the well-known baritone and vocal
teacher, announces a charming musicale to take place
next Sunday afternoon at his home, together with a
reception in honor of Mme. Carolyn B. Eager.What may be termed an artist-pupils' recital "extra-
ordinary" will be heard Saturday, October 15th, at the
Trinity Auditorium, when violin students of Professor
Gregor Cherniavsky play an astonishing program. We
are giving below the program in full, which, as last year,
is a unique presentation of youthful and most promising
talent, particularly as Professor Cherniavsky makes
great demands on his pupils as to quality of rendition.
The program includes: Dancs—Air Varié No. 1, Master
Sam Romney, (10 years of age), (has only studied with
Mr. Gregor Cherniavsky for one year); (a) Rimsky-Kor-
sakow-Kreisler—romance from the opera Sadko, (b)
Wieniawski—Mazurka (Kuayawiak), Miss Mildred Her-
man; Vieuxtemps—Concerto No. 4 (1st movement),
Miss Ethel Burlingame; (a) Cui Orientale, (b) Sarasate
—Spanish Dance (Zapateada), Miss Esther Bergman;
Wieniawski—Concerto No. 2 (1st movement, Miss Louise

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character), Miss Grace Barstow; Concerto, Op. 26 (2nd
and 1st movements), (Bruch), (a) Adagio, (b) Allegro
Moderato, Miss Eley Fletcher; Sarasate—Fantasia on
Theme Opera Faust, Master Henry Sugar, (14 years of
age); Ernst—Fantasia Brillante on Theme Opera Otello
by Rossini, Op. 11, Miss Elsie Manion; Sarasate—Zie-
gennerweisen (Gipsy melodies), Miss Ruth Wilson, (11
years of age); (a) Kreisler—Caprice—Viennols—Op. 2,
(b) Ries—Perpetuum Mobile, Op. 34, No. 5, Miss Viola
Wasterlain.Two further program recitals are already being ar-
ranged for October 28th and November 23rd featuring
Ruth Wilson. In the second concert Mr. Cherniavsky
will appear personally, playing the Bach Double Con-
certo together with Miss Wilson. Very likely Miss Wil-
son will make her San Francisco debut this season.Much good music was heard last Thursday, when the
local group of the American Music Optimists, Mrs. J. T.
Anderson, president, held their first event of the season.
As your scribe had to attend the concert of the San
Francisco Chamber Music Society, we can only speak
of enthusiastic reports related by guests. The perform-
ers included Carolyn Le Fevre, violin, Lysbeth Le
Fevre, cello, Mona Content, piano, Anna Ruzena
Sprotte, contralto, Myrtle Prybil Colby, soprano, George
Page Willey, tenor, Charles Henri de la Plate, basso, and
Ann Thompson, piano. Clever speeches usually grace the
festivities of this organization, who listened to addresses
by Impresario L. E. Behymer, Ward Stephens, the noted
composer and voice teacher, and others. We trust that
it will be our privilege to give a more exhaustive report
of the next program which, we understand, will be
chiefly devoted to compositions by Ward Stephens.We may add here that much pressure is brought to
bear on Mr. Stephens to locate here. Vocalists, teachers
of voice and students have eagerly taken notice of the
fact that Mr. Stephens may be available for studio work.Not only do the greatest of the contempo-
rary artists use the Steinway, but it was
the favorite instrument of Wagner, Liszt
and others—truly "The Instrument of the
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Alfred Kastner, solo harpist of the Philharmonic Or-
chestra, who won such a decided success in his brilliant
presentation of the Saint-Saens Phantasy at a recent
Grauman concert, can record a brief, but very gratify-
ing concert tour north. Mr. Kastner appeared in recital
at Carmel-by-the-Sea, Del Monte and Monterey, where
his virtuoso playing won him many admirers.Characteristic and pleasing arrangements of several
of the Jewish folk songs presented at the last Grauman
concerts must be credited to Theodore Gordin, who,
reminiscent of his observations while still in Russia,
happily reproduced much of the national and racial
spirit in the scoring of the selections.Dr. Ray Hastings has chosen a series of Schubert
song transcriptions for his special organ offering at the
Baptist Church at 10:30 next Sunday morning.Organoist Sibley G. Pease promises a series of public
organ recitals at the First Presbyterian Church on Fri-
day nights yet to be announced.**Motion Picture Music**At Grauman's—If it had not been for the inclusion of
a march by Handel, yesterday morning's program pre-
sented at the Million Dollar Theatre by Sid Grauman
and arranged and directed by Mischa Guterson would
have been from the inspired voices of Hebrews exclu-
sively. The occasion was the celebration of the Hebrew
holidays that are approaching the Jewish "Day of
Atonement" and the selection of the music was a deferential
tribute by Conductor Guterson to descendants of
David, "the sweet singer of Israel."Even the inclusion of a Handel number on an other-
wise exclusively Hebrew program was not inappropriate,
couched in ecclesiastical terms and taken from Handel's
oratorio Joshua.The two orchestral numbers that most pleased the
music lovers were selections from Halsey's La Juive
and Rimsky-Korsakow's arrangement of typical Hebrew
melodies. To the latter the Hebrew training and knowl-
edge of the enlightened Russian composer brought in-
finite sympathy and understanding, while Director Gu-
terson illumined the orchestral interpretation with deep
devotional and poetic spirit. Tobani's overture, King
Solomon, was glittering in spots, minor and mournful
in places and fraught with fine dignity.Much credit for the devotional success of the event is
given to the Gamut Club Quartet and to William
Hoffman, baritone, in ancient liturgical Hebrew songs.
Kol Nidre was sung by Hoffman and the quartet with a
spirit as informative as Rosenblatt could bring—there
was devotion, spirituality, lamentation and finally a
prophetic cry of ultimate victory in Hoffman's inter-
pretation that did not fail to impress Gentile as well as
Jew and to bring all hearers closer together towards an
understanding derived from concepts of beauty and
truth transcending race boundaries. Kol Nidre was de-
manded over again and so was Hoffman's presentation
of Eli, Eli, the weird oriental quality of which was
deeply impressive.Saint-Saens Samson and Delilah was represented in
some of its choicest numbers, including the radiantly
sweeping melody My Heart at Thy Dear Voice. Mr. Gu-
terson's directing showed appealing understanding,
which entered well into the spirit of his selection. He
was richly honored with applause and beautiful floral
gifts.

NOTED VIOLIN VIRTUOSO TO STAY HERE

Gustave Walther, Distinguished Belgian Violinist and Pedagogue, Disciple of Joachim and Ysaye and Associate Artist of Raoul Pugno, Will Remain Here This Season

Gustave Walther, a violin virtuoso and pedagogue of international reputation, a disciple of Joachim and Ysaye, an associate artist of Raoul Pugno, the famous French pianist, and Joseph Wieniawski, pianist, arrived in San Francisco recently from Australia, where he was associated with the University Conservatorium in an executive and artistic capacity, and has been induced to remain here during the winter to establish a master class of pupils and to appear in a few concerts. Mr. Walther is beyond question an artist of international reputation, and since we had the pleasure to hear him play we will be in a position next week to refer to his artistry in more detail. This time we shall confine ourselves to a biographical sketch only.

Gustave Walther is a native of Antwerp, Belgium, and received his education at the Royal Conservatory of Brussels. He studied for a number of years with Ysaye and later with Joachim and became associated with Raoul Pugno, the famous French pianist, Arthur de Greef, a Belgian pianist of distinction, and also with Joseph Wieniawski, pianist. Mr. Walther toured Europe on various occasions with decisive success and founded the famous "Walther Concerts" in conjunction with Pugno, De Greef and Wieniawski at Brussels and Antwerp. During the war Mr. Walther gave 300 concerts in England, Scotland and Wales. Before the war he appeared in New York.

Recently he resided for two years in Australia. He was head violin master and special soloist of the University Conservatorium, an educational institution endowed by the government. During his sojourn in Australia Mr. Walther gave numerous concerts throughout the country and received many authoritative endorsements. Among these we quote two in particular:

Australian Musical News: The Chaconne of Bach displayed the artist in his true colors. . . . He seemed spurred on to give us absolutely the best that is in him. A morning criticism spoke of it as probably the best performance of the Chaconne ever heard in Melbourne. . . . 'Tis a fairly big order one would say; for we have heard it from some tolerably good exponents. But we can place on record our own belief that rarely, if ever, has anyone of these great violinists—and we can recall here in Melbourne, Norman, Neruda, Camilla Urso, Kubelik, and in England Joachim himself—played Bach's Chaconne better than did Mr. Walther on the occasion under review.

The Triad: Mr. Walther is unmistakably a fine artistic personality, suggesting a highly interesting and successful cross between Maeterlinckian mysticism and the balance of the man-of-the-world. He played the Beethoven concerto and the Bach Chaconne. His concerto was a glowing and masterly performance. It proved Mr. Walther to be in possession of all the qualities that make for very great violin playing. It is particularly the sensitive artist, capable of expressing every shade of human emotion that one feels in Mr. Walther, and it is for this reason that Melbourne should cheer itself hoarse for his arrival. Technically he is so completely equipped that it is unnecessary to discuss the point.

If we had not heard Mr. Walther personally we would be willing to take the word of the Triad, for we met the editor of that fearless and erudite publication several years ago, and added to our knowledge of the paper's reputation an appreciation of the editor's uncompromising attitude toward the best in art. A favorable comment in the Triad means a great deal, and we feel that Mr. Walther's addition, even though but temporarily, means a great deal to San Francisco's musical colony.

AN EXCELLENT PIANIST-ACCOMPANIST

In another article we spoke at length of the arrival of Gustave Walther, a violin virtuoso and pedagogue of international distinction, and it is appropriate to also speak in the same issue of Mlle. Jeanne Feront, an exceptionally musicianly pianist and accompanist, who has appeared with Mr. Walther in his concerts of late and who has already been heard and admired in this city as accompanist of Antoine de Vally, the well-known Belgian tenor, at some of his recent concerts.



Pupils of the Adm. Clement Music School Who Will Appear in a Carefully Prepared and Artistically Constructed Program to be Given in the Colonial Ballroom of the St. Francis Hotel on Friday Evening, October 14th, for the Benefit of the Scholarship Fund.

Mlle. Feront is not only a pianist and accompanist of rare attainments, but equally so an ensemble player of the highest intellectual faculties. She is a pupil of Raoul Pugno, received the first diploma at the Antwerp Conservatory of Music and appeared as accompanist of Jaques Thibaud, the famous violin virtuoso, Mlle. Feront is also a worthy addition to our resident musical leaders.

RUSSIAN BENEFIT CONCERT

A very interesting concert will be given under the auspices of the Russian Women's Association of San Francisco at the Scottish Rite Auditorium, Van Ness avenue and Sutter street, Friday evening, October 14th. The San Francisco women of Russian extraction are most anxious to help alleviate the sufferings of the children and women of the famine stricken land and they have secured the services of several eminent artists who have volunteered their services for this concert.

The contributing artists include Mary Partridge Price, the well-known soprano, who has just returned from New York; John Dneproff, the Russian tenor from the Imperial Opera House, Petrograd; H. P. Killikelly, dramatic baritone; George Stewart McManus, pianist, and Rodion Mendelevitch, Russian violinist, formerly soloist with the Imperial Russian Ballet.

The program will be as follows: (a) Barcarolle (Lia-dow), (b) Novelette in E major (Schumann), Mr. McManus; (a) Toreador Song from Carmen (Georges Bizet), (b) Magic of Your Eyes (A. Penn), (c) Mothers of Martyrs (Rodion Mendelevitch), Mr. Killikelly; (a) Melodie (P. Tschaikowsky), (b) Souvenir de Moscou (fantasie on Russian Airs) (H. Wieniawski), Mr. Men-

delevitch; Aria, Vissi D'Arte, from La Tosca (Puccini), Marie Partridge Price; (a) Mazurka in B minor (Chopin), (b) Souette del Petrarca in A flat (Liszt), (c) Dans de Bois, etude de concert (Liszt), (d) American Polonaise (John Alden Carpenter), Mr. McManus; (a) Aria from Dobrinia Nikitich (A. Gretchaninoff), (b) Love (Petchnikoff), (c) Sincerity (Emelie Clarke), Mr. Dneproff, Mrs. Ivan Dneproff at the piano; (a) Meditation, (b) Serenade, (c) Nightingale (Rodion Mendelevitch), Mr. Mendelevitch; (a) Night of Stars (Tschaikowsky), (b) Danse a la Gigue (Poldowsky), Marie Partridge Price.

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ALCAZAR

The Brat, Maude Fulton's first phenomenal success, originally staged by Oliver Morosco and declared by him to be a triumph of artistic play architecture, will be the next attraction at the Alcazar Theatre, beginning Sunday afternoon, October 9th. It contains an appealing romance and touches the heart strings in a new and particularly tender fashion. Filled with light comedy of an infectious sort it nevertheless contains a carefully worked out plot and the interest is sustained until the very last moment. The story concerns the apparent determination on the part of an egotistical novelist to lift from the gutter a street waif. He takes her into his home and uses her for a model and an inspiration for a new novel he is writing. After she has learned to appreciate good surroundings and has had a glimpse of a new world her benefactor prepares to cast her forth again into the streets. She has proven an angel of mercy to a black sheep in the household, and it is through her kindly disposition and high character that she succeeds in turning the tables and finally takes her place in a higher social strata.

Gladys George will have the title role and all who have seen her in her series of characterizations at the Alcazar will be convinced of her ability to do justice to it. Opposite her will play Ben Erway, who will find himself cast for a part to which he is particularly well adapted. There are numerous good roles in the production and among those who will be seen are Charles Yule, Bert Chapman, Florence Printy and Marie Dunkle. This week, Smooth as Silk, Willard Mack's great detective drama, is crowding the Alcazar. It is a crook play with many thrills and exciting situations, and Gladys George and Ben Erway in the leading roles have earned the praise of the critics.

CLEMENT SCHOLARSHIP BENEFIT

One of the most interesting and also one of the most beneficial events ever given in behalf of music in San Francisco will be a concert to take place in the Colonial Ballroom of the St. Francis Hotel next Friday evening, October 14th, in behalf of a scholarship fund to be established by musical philanthropists at the Clement Music School. The program will be unusually interesting and will be given exclusively by scholarship pupils. One of the youngest of these pupils, a little boy, takes so much interest in his work that he voluntarily practices diligently every day and in addition attends public school. The faculty of the Clement Music School is an unusually efficient one, including some of our foremost pedagogues. For this coming term two other additions have been made in the ranks of the faculty. They are Albert Elkus for composition and Gaetano Merola for French and Italian phonetics. The ensuing concert should attract a specially large audience, first because of its unquestionably worthy cause, and secondly because of the excellent training the pupils receive at this school.

THOMAS EGAN'S SUCCESS

Thomas Egan, the noted Irish operatic tenor, who has been on this Coast this summer, and who has appeared in two excellent San Francisco concerts, will give a concert in Portland, Oregon, on Saturday evening, October 15th. As usual Mr. Egan will be assisted by Mme. Lillian Breton, the widely known dramatic soprano. Prior to his departure for the Northwest Mr. Egan gave a number of specially successful concerts in California. On Monday evening, September 5th, he scored a brilliant success in Los Angeles. On September 15th he appeared in San Jose. On September 23rd he delighted the public of Santa Cruz and on Sunday afternoon, October 2nd, he broke the concert attendance record at Hollister, Calif., packing the Opal Theatre with an enthusiastic and appreciative audience. After his Portland concert on October 15th, Mr. Egan will appear in eight concerts throughout the State of Washington, after which he will return to New York for his Eastern tour. During December Mr. Egan will appear in Chicago and in Omaha.

THE ASHLEY-WESTON CONCERT

Phyllida Ashley, the excellent young pianist, and Carol Goebel Weston, the brilliant California violinist, will give a joint recital in the Colonial Ballroom of the St. Francis Hotel next Thursday evening, October 13. An unusually interesting program has been prepared for this occasion, and both artists being so well known here there is naturally an unusual interest taken in this event. Only last week we had occasion of speaking of Miss Weston's efficiency in connection with another concert. This time we wish to say that both artists will leave for New York immediately after the concert. Phyllida Ashley will give two New York concerts before Christmas at Aeolian Hall, the dates being November 3rd and December 3rd. Miss Weston and Miss Ashley will give a Sonata Recital, and Miss Weston will give two violin recitals of her own in New York after Christmas at the Town Hall.

In this connection it will be interesting to mention how these young artists happened to secure a New York manager. When they played before Paderewski in Paso Robles recently, Harry H. Hall, manager of Ellen Beach Yaw, and other distinguished artists was among the visitors, and he became so enthusiastic over the young artists' playing that he immediately offered them an exclusive contract for two years.

On this occasion Paderewski said of them: "Romantic and surprisingly beautiful conception of Sonata." He added furthermore that Miss Ashley and Miss Weston were very closely related temperamentally and that their reading assumed a unified and emotional intellectual quality that was as unusual as it was compelling and that both were rapidly claiming their places among the more interesting of American artists.

STEINDORFF'S OAKLAND CONCERTS

Paul Steindorff, to whom the Bay Region owes so much in behalf of musical progress, will give an indefinite number of popular concerts at the Oakland Municipal Auditorium, the first of which will be on Thursday evening, October 13th. The first five events of this series will be backed by the City of Oakland and all the concerts will be given on Thursday nights like the Philharmonic concerts in San Francisco several years ago. This time no concerts will take place on Sunday afternoons inasmuch as the outdoors proved to be too strong a competitor last time.

The first program will be devoted to Italian music and will serve as a Memorial Concert in honor of Enrico Caruso for which purpose three arias sung by Caruso and recorded by the Victor Talking Machine Co. will be accompanied by the orchestra of fifty men. The Victrola and records will be furnished by the Wiley B. Allen Co. and the arias will include: Celeste Aida, Ridi Pagliacci and Donna e mobile.

During the following concerts scenes from grand operas interpreted by leading artists in costume will be given. Mr. Steindorff will also make an attempt to revive the old time love for comic opera so prevalent in the bay region by presenting on special evenings excerpts from English, French and German comic operas of special popular appeal. If Oakland wishes to convince the outside world that it is fond of good music here is a time to show it, and this side of the bay ought to contribute its share toward the success.

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VOL. XLI. No. 3

SAN FRANCISCO, SATURDAY, OCTOBER 15, 1921.

PRICE 10 CENTS

SYMPHONY REHEARSALS IN FULL SWING

Complete Personnel of Orchestra Announced by Alfred Hertz—First Symphony "Pop" Concert at Auditorium

Rehearsals for the eleventh season of the San Francisco Symphony Orchestra commenced last Monday morning in the Columbia Theatre, under the direction of Alfred Hertz, and preparations are now well under way for the first pair of concerts Friday and Sunday afternoons, October 28th and 30th.

In announcing the following personnel Mr. Hertz feels that he is very fortunate in being able to secure one of such uniform excellence, the several changes made over last season having been ones of improvement. Several of the changes include the re-engagement of former members who have not played with the orchestra for several seasons. Among these are Rudy Seiger, S. Polak, Fred Baker, R. Callies, E. Arriola, Victor Geoffrion and E. F. Huske. The newcomers include Mischa Glusckin, J. A. Haug, K. Bering, Victor Lichtenstein of St. Louis, Walter V. Ferner, the principal 'cellist of whom special mention was made in an earlier issue, William Dehé, a 'cellist who has appeared with some of the most important orchestras of Europe; O. Frederick, a double bass player formerly with the Pittsburgh Symphony Orchestra; Andre Dupuis, the new second oboe, who has lately been with the Minneapolis and Philadelphia Symphony Orchestras; Charles E. Tryner, third horn, from New York, and William A. Thieck, the new first trumpet who held this position with the Minneapolis Symphony Orchestra for many seasons. A new second harpist is also announced in Elvira Swain.

The complete personnel is as follows: First violins: Louis Persinger, concert master and assistant conductor; Artur Argiewicz and L. W. Ford, assistant concert masters; Rudy Seiger, R. Mendelevitch, Mischa Glusckin, W. F. Laria, T. Jensen, W. Lind, F. Cardona, H. Koenig, Orley See, T. H. Reiss, R. Ruiz, S. Polak and J. W. Willard. Second violins: E. Rossett, J. A. Haug, W. Manchester, R. L. Hidden, H. Helget, K. Bering, J. T. Gold, J. A. Paterson, A. Heft, H. A. Dunn, F. Creitz and H. H. Hoffman. Violas: Lajos Fenster, E. Hahl, F. Baker, Hother Wismer, C. Heinsen, E. Weiler, B. Purl, Victor Lichtenstein, F. Dierich and R. Kolb. Violoncellos: W. V. Ferner, William Dehé, O. King, W. Villalpando, A. Weiss, R. Kirs, R. Callies and C. Hranek. Basses: J. Labann, L. J. Prevati, Victor Geoffrion, E. Schulze, A. Annarui, A. E. Storch, E. Arriola and O. Frederick. Flutes: Anthony Linden, L. Newbauer and Walter Oesterreicher (Orchestral Manager). Piccolo: Walter Oesterreicher; Oboes, C. Addimando, Andre Dupuis, V. Schipillitti and Jean Shanis; English Horn, V. Schipillitti; Clarinets, H. B. Randall and C. Hazlett; Bass Clarinets, C. Hazlett and Jean Shanis; Bassoons, E. Kubitschek, E. B. La Haye and C. Hranek; Contra Bassoon, R. Kolb; Horns, Walter Hornig, P. Roth, C. E. Tryner, R. Rocco and E. F. Huske; Trumpets, W. A. Thieck, L. S. Barton, Otto Kegel and P. Code; Trombones, F. W. Tait, O. E. Clark and F. N. Bassett; Tuba, Ralph Murray; Harps, Kajetan Attl and Elvira Swain; Tympani, George Wagner; Percussion, E. A. Nolting, R. E. Wagner, J. Sinai and H. H. Hoffman; Librarian, Otto Kegel.

The Symphony box office has been moved from the Phelan Building to Sherman, Clay & Company's, where the season ticket sale will continue until the season opens. Tickets are also on sale now for the gala "Pop" concert to be given in the Exposition Auditorium on the evening of November 3rd as one of the events of Music Week. The program is as follows: Overture to A Midsummer Night's Dream (Mendelssohn); Unfinished Symphony (Schubert); L'Arlesienne Suite No. 1 (Bizet); Spanish Caprice (Rimsky-Korsakow); Procession to the Cathedral, Lohengrin (Wagner); Aubade (Luigini); (a) Melody in F (Rubinstein-D'Indy), (Cello obligato, W. V. Ferner); (b) Ave Maria (Bach-Gounod), (for Orchestra and Organ); March, Pomp and Circumstance (Elgar), (for Orchestra and Organ).

OPENING OF CHAMBER MUSIC SEASON

San Francisco is to have a musical event both brilliant and unique in the opening concert of the season of the Chamber Music Society on Thursday evening, October 20th, at the Scottish Rite Auditorium, when the organization, whose personnel is comprised of the highest type of musicians, renders a program assisted by the famous French pianist, E. Robert Schmitz. A program of unusual interest has been prepared for the opening concert, and is as follows: Mozart—Quartet, B flat major, No. 22, for strings (Koechel's catalogue No. 589); Schubert—Variations, from D minor quartet (played in memory of Oscar Weil); Florent Schmitt, Quintet, Op. 51, B minor for piano and strings (first performance in San Francisco).

The Florent Schmitt Quintet will be played for the first time in this city, at the concert on October 20th,

in fact, this will be the first public performance in the United States, and E. Robert Schmitz, who has been in close collaboration with the composer, Florent Schmitt, will be at the piano. The tendency of the Quintet in a general way is to extend the scope of instrumentalization of chamber music. The work is very melodious and romantic in spirit, and while not extreme is modern and full of color. It was first played in Paris at the Independent Society, and later heard throughout Europe. E. Robert Schmitz's close association with the composer in Paris will make his interpretation of the remarkable composition all the more interesting to his listeners.

The Chamber Music Society, through the efforts of its founder, Elias Hecht, and the energetic management of Jessica Colbert, has been brought to the foremost rank in its field, and the success of this season's concerts is assured, since professional musicians as well as the general musical public have already subscribed for nearly a thousand seats. The sale of single admissions as well as the continued sale of season tickets opens at Sherman, Clay & Co.'s on Monday, October 17th.

THE HEIFETZ CONCERTS

The return of Jascha Heifetz, whom Selby C. Oppenheimer has announced for two recitals in the Century Theatre on the Sunday afternoons of November 6th and 13th, will recall to San Franciscans the remarkable scenes of triumph that marked his first appearances here two years ago, when five recitals, each crowded to the point where hundreds were seated upon the stage, brought forth the wildest enthusiasm from local music lovers.

If one were asked to name the characteristics that set Jascha Heifetz's violin playing apart from any other there could be but one answer: simplicity joined to perfection. Whoever has sat and listened to this youth must have been struck first by the absolute ease with which he plays. Professional musicians naturally grasp that fact before the average person does, but such effortless playing impresses every auditor. And it is for this reason that no matter what he attempts, the simplicity of his performance deceives us into believing that the music contains no difficulties. For him, it does not; but for other performers it does, and very evidently.



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TWENTIETH YEAR

E. ROBERT SCHMITZ'S GREAT MESSAGE

Conclusion of Four Unique and Highly Instructive Lecture Recitals Create Large and Enthusiastic Following for Great Artist

By ALFRED METZGER

The fourth and final lecture recital of a series of four memorable events was given by E. Robert Schmitz in the Italian Room of the St. Francis Hotel on Tuesday evening, October 11th, in the presence of the largest audience of the series. The fact that at each of these events additional music lovers availed themselves of this opportunity to hear something authoritative about the new school of composition is in itself convincing evidence that Mr. Schmitz has an important message to deliver. Besides the rapt attention of his hearers also proves that his discourse proves of interest to his hearers and that he possesses the ability to transmit his thoughts to his hearers in a manner to reach their mental consciousness. We found Mr. Schmitz to be a logical thinker, an interesting speaker and a sincere, conscientious and intelligent disciple of his special cause. There is no doubt that he has made many converts and that many who in the past merely admired modern composition because someone else did so, will in future listen with more pleasure to this school of composition, because they will be able to follow it more intelligently.

In this closing lecture Mr. Schmitz confined himself to The Fine Arts: Cubism and Classicism. He showed the relationship between music and painting, architecture and kindred arts and played compositions embodying these relationships. He compared the lines of an edifice with the lines of a composition embodied in its theme or melody, and showed how successfully Debussy pictured architecture in his work entitled The Engulfed Cathedral. Moussorgski in Fragments from Pictures at an exhibition did the same in painting. Then Mr. Schmitz showed the relationship of classicism to this modern trend of thought by playing Bach-Liszt's G minor Prelude and Fuga. In short, his discussion matched the lectures that preceded this final one. Mr. Schmitz contends that people dislike this modern music mostly because they do not understand it, but that its beauties were clearly apparent as soon as the hearer received a concrete idea of its purposes.

But although we may admire Mr. Schmitz's interesting verbal discourses we are even fonder of his brilliant pianistic achievements. Among all pianists whom we have heard expound the principles and philosophies of modernism Mr. Schmitz appeals to us most. His technique is so clean and pure; his poetic and dramatic instincts are so vivid with vitality; his sincerity and conviction is so apparent that his interpretations are messages of such convincing power that they do not need explanations to make them useful contributions to musical education. If there is anything at all of musical value in a composition Mr. Schmitz's playing necessarily will discover it, and if on the other hand a composition is confusing or banal Mr. Schmitz's unquestionable plastic genius will reveal this also. He is assuredly a great artist whose work is well worth hearing and whose performances will afford unalloyed pleasure to those of us who entertain toward music more than a passing fancy.

The program rendered on this occasion by Mr. Schmitz was as follows: Fragments from Pictures at an Exhibition (Moussorgski); Girl With the Flaxen Hair (Debussy); General Lavine (Debussy); Minstrels (Debussy); Two Arabesques (Debussy); The Engulfed Cathedral (Debussy); Puerta Del Vino (Debussy); Fire Works (Debussy); Sister Monica (Couperin); G minor Prelude and Fuga (Bach-Liszt).

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Large Audience Attends Concert Given by Two Ambitious and Serious Young California Artists and Applauds Heartily

By ALFRED METZGER

One of the most difficult tasks that confront the young artist who wishes to make a mark in the musical world is an appearance before his or her home people. One of the kinks of human nature is to be specially mean to those young artists who have grown up in the same community as those in the audience. It is considered particularly smart to compare such young aspirants for musical honors with finished artists who have spent years of their life appearing before the public and gaining practical experience. And strange as it may seem people who are specially severe in their condemnation of young ambitious artists usually are most lenient in cases where their criticism might do a great deal of good. Consistency is not a jewel among those who always want you to tell the "truth" about everyone but themselves. The Pacific Coast Musical Review has always taken the position of encouraging those eager to make progress in the world of music, and we are only then severe when extravagant pretensions are made for which there is palpably no excuse.

Carol Goebel Weston, violinist, and Edith Benjamin, lyric soprano, are not among those who pretend to be greater than their accomplishments justify. They are both two young conscientious artists, who because of their eagerness to please and their self-consciousness in appearing before their friends may occasionally permit a little wavering off the true pitch, a fact which we have observed among the greatest of artists where it frequently escapes notice even among critics, but somehow those who are not so particular when they discuss great artists become exceedingly severe in the case of young people just about to gain recognition. While it is, of course, against the strictest artistic principles to play out of tune, still it is also necessary to interpret artistically and emotionally.

Carol Goebel Weston, for instance, has many artistic accomplishments worthy of notice. Among these is a fluent, easy and remarkably facile technic and an enthusiasm and musicianly intelligence rarely found in one so young. Her tone is smooth and mellow and quite large and her phrasing is fraught with distinct artistic discrimination. Miss Weston gives evidence of fine shading, poetic coloring and a spontaneous emotional grasp, and she plays with that vivacity and joy which heralds the real talented musician. She played the difficult F sharp minor concerto by Vieuxtemps with brilliant technical skill and deep emotional conception. Later on the program she interpreted lighter numbers with fine shading and poetic judgment.

Edith Benjamin also attacked her task with the sincerity and enthusiasm of the earnest singer. She enunciated the various groups of songs very clearly and understandably and brought out the hidden ideas of the composer. Her numbers, as will be seen from the appended program, were well selected and contained many new and interesting works. The entire bearing and expression of the vocalist proved that she is in earnest with her work and that she really is fond of her art. She employs her voice with commendable judgment and reveals a versatility of thought and expression that surely justifies her appearance before a musical audience. We are certain of not being over enthusiastic in our commendation when we say that Miss Benjamin reveals sufficient justification for her appearance before a musical public by presenting worthy compositions in a manner to appeal so strongly to a serious audience that they evoke prolonged and well-meant applause and recognition.

Marion Prevost was the accompanist on this occasion and she played with deep insight, thorough understanding and easy pianistry. She fitted herself closely into the atmosphere created by the soloists and served as a solid and dependable background upon which it was safe to lean for artistic support. Among the compositions was a Reverie for violin by Phyllida Ashley, which was accompanied by the composer. This work possesses a fine melodic swing and breathes the air of romanticism. It was played with sincerity by both Miss Weston and Miss Ashley. The complete program was as follows: Posate, Dormite (Gio. Battista Bassani), La Serenata (Riccardo Zandonai), Ultima Rosa (Riccardo Zandonai), Tuscan Folk Song, E me ne voglio andar (Alberto Rimoni), Miss Benjamin; Concerto F sharp minor (Vieuxtemps), Miss Weston; Recit et Air de Lia (L'enfant Prodigue) (Claude Debussy), Les Cigales (Emmanuel Chabrier), Trois Jours de Vendange (Reynaldo Hahn), Le Printemps (Reynaldo Hahn), Miss Benjamin; Melodie (Gluck-Kreisler), Arioso (Edwin Grasse), La Plus que Lente (Claude Debussy), Scherzo Tarantelle (Henri Wieniawski), Miss Weston; Do Not Go My Love (Richard Hageman), At the Well (Richard Hageman), Russian Folk Song, Blow Thou Wintry Wind (Arr. by Efrem Zimbalist), Song of the Open (Frank La Forge), Miss Benjamin; Sussex Mimmers' Christmas Carol (Percy Grainger), Serenade Espanole (dedicated to Carol Goebel Weston) (Hollande Robinson), Reverie (dedicated to Carol Goebel Weston) (Phyllida Ashley), composer at the piano, Caprice Basque (Sarasate), Miss Weston; Songs with Violin Obligate—Songs of Grusia (Sergei Rachmaninoff), When Night Descends (Sergei Rachmaninoff), Autumn and Spring (Oscar Well), Miss Benjamin and Miss Weston, Marian Prevost at the piano.

S. F. MUSICAL CLUB ANNIVERSARY LUNCHEON

The San Francisco Musical Club held its anniversary luncheon at the Palace Hotel on Thursday noon, October 6th, and on this occasion Mrs. Lillian Birmingham, the newly-elected president, made her first official appearance, being received with the warmest cordiality and friendliest sympathy. With her well known refinement in taste and artistic uniqueness Mrs. Birmingham, ably assisted by Miss Maude Wellendorf, had prepared an original and attractive program. It dealt essentially with older compositions and was presented in colonial costume, giving the event an atmosphere of appealing picturesqueness. Mrs. Birmingham proved by the enumeration of her plans for the season that she regards her office very seriously and no doubt she will have an excellent opportunity to test her executive ability inasmuch as the California Federation of Musical Clubs will give their annual convention in San Francisco next May.

Mrs. George Bates acted as toastmaster at the luncheon and made many friends, thanks to her tactful introductions and her graceful bearing. Among the guests of honor invited to this occasion were: E. Robert Schmitz, the distinguished French pianist, and Mrs. Schmitz; Mrs. Marriner Campbell, one of San Francisco's best known and most esteemed pedagogues and artists; Mrs. C. C. Hoag, Miss Ada Clement, Miss Mollie Pratt, Miss Katharine McNeal, the distinguished New York pianist and pedagogue; Anna Lewis Davis, the noted American harpist, and leading members of San Francisco's musical fraternity.

Mrs. James Pressley delighted those present with a group of exquisite songs accompanied with fine taste on the harp by Marie Hughes Macquarrie. Miss Macquarrie also played a few harp solos, adding to her personal attractiveness an element of refined artistic expression. A quartet consisting of Mesdames Arthur Hackett, Byron MacDonald, Anthony Silva and Eva Gruninger Atkinson sang a few numbers with fine voices and in excellent intonation and ensemble effect. It was an event worthy of the prominent position the San Francisco Musical Club occupies in the annals of San Francisco.

IRENE PAVLOSKA IN BERKELEY

Irene Pavloska, the well known mezzo-soprano of the Chicago Opera Association, and an artist who has recently endeared herself greatly to the musical public of the Bay cities, appeared as the attraction at the latest of the Alice Sockels Twilight Musicals at the Hotel Claremont, Berkeley, on Tuesday evening, October 4th. The usual large and appreciative audience was in attendance and, judging from the fine demonstration of enthusiastic approval, Miss Pavloska again added many friends and admirers to her already long list of conquests. Her beautiful, luscious, resonant voice used with fine judgment and artistic intelligence was heard in a program of well selected numbers, including songs of various nationalities. The artist is singularly well equipped to transmit these compositions in a manner to make them appear to their best advantage, and the fact that her audiences listen with rapt attention during the course of her interpretations is sufficient evidence that she succeeds in making her message eloquent. The program rendered by Mme. Pavloska was one of the very best of this series.

ITALIAN HOSPITAL BENEFIT CONCERT

More than five thousand people attended the benefit concert given by the Minetti Orchestra and associate artists at the Exposition Auditorium on Monday evening, October 3rd. This excellent organization of young musicians, under the able direction of Giulio Minetti, acquitted itself with honor of a most difficult artistic task. Together with a large chorus of fine voices trained effectively by Gaetano Merola the orchestra played Hymn to the Sun from Iris (Mascagni), Prayer from Cavalleria Rusticana (Mascagni), and Invocation to Dante (Domenico Brescia). The last named piece was composed specially for this occasion by Mr. Brescia and it aroused the audience to a fine demonstration. An intermezzo from the opera Fedora by Giordano was played by the orchestra alone and the young musicians made an excellent impression upon their hearers, who enjoyed their work as being equivalent to a professional body of musicians. Both Mr. Minetti and the orchestra have reason to feel very happy over the result of this event. Miss Irene Le Nong sang Verdi's Ave Maria to words of Dante, and received enthusiastic applause, because of the ringing clarity of her voice and the vitality of her interpretation. The event proved an artistic as well as financial success.

WELL MERITED TRIBUTE FOR MR. LINDEN

M. Anthony Linden, the able young flutist of the San Francisco Symphony Orchestra, recently furnished the music for the famous picture, the Four Horsemen, and received the following unsolicited endorsement of his work:

Mr. Anthony Linden,
5424 Thomas St., Oakland, Calif.
My dear Mr. Linden:

We wish to express our appreciation for the manner in which you handled the music during the showing of the Four Horsemen of the Apocalypse at the Oakland Auditorium. Your interpretation of the score was done in such a manner that it thoroughly convinced us that you are an artist of unusual ability. Hoping that we may have similar relations in the near future, we are

Very truly yours,

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INCREASE IN MUSICAL EXPANSION

Selby C. Oppenheimer Reports Great Development in Music Throughout Northern California District

According to Selby C. Oppenheimer, the successful San Francisco manager, there is a greater development in music throughout the northern California district than in any particular section of the country. Oppenheimer in a recent interview expresses great optimism over the coming season and predicts as big if not a bigger year than the one just passed, which he further states was the biggest in the history of his office.

Oppenheimer has given out the following list of cities that have secured their artists' concerts through his office:

San Francisco Special Series—Jascha Heifetz, Arthur Rubinstein, Schumann-Heink, Emmy Destinn, Harold Bauer, Pavlowa and Ballet Russe, Alma Gluck, Efrem Zimbalist, Reinald Werrenrath, Sophie Braslau, Galli-Curci, Percy Grainger.

San Francisco Matinee Series—Arthur Hackett, Mabel Garrison, Helen Stanley, Vasa Prihoda, Cecil Fanning, Yolanda Mero, Percy Grainger.

University of California, Berkeley—E. Robert Schmitz, Arthur Hackett, Emmy Destinn, The London String Quartet, Sophie Braslau.

Oakland—Arthur Hackett, Alfred Mirovich, Mischel Piastro, Emmy Destinn, Harold Bauer, Reinald Werrenrath, Sophie Braslau, Los Angeles Philharmonic Orchestra.

Sacramento—Arthur Hackett, Alfred Mirovich, Mischel Piastro, Alice Gentle, Helen Stanley, Sophie Braslau, Yolanda Mero.

Palo Alto—Alfred Mirovich, Mischel Piastro, London String Quartet, Reinald Werrenrath, Helen Stanley.

Hanford—Irene Pavloska, Kajetan Attl, Arthur Hackett, Vasa Prihoda, Cecil Fanning.

Merced—Allen McQuhae, Mabel Garrison, Cherniavsky Trio, Reinald Werrenrath.

Modesto—Arthur Hackett, Alice Gentle, Harold Bauer, Vasa Prihoda.

Napa—Mabel Garrison, Cherniavsky Trio, Anna Ruzena Sprotte, Kajetan Attl, Cecil Fanning.

Reno—Allen McQuhae, Schumann-Heink, Cherniavsky Trio, Yolanda Mero.

Salinas—Allen McQuhae, Alice Gentle, Yolanda Mero, Cecil Fanning.

Santa Rosa—Schumann-Heink, Cherniavsky Trio, Cecil Fanning.

Stockton—Allen McQuhae, London String Quartet, Reinald Werrenrath, Sophie Braslau, Percy Grainger.

Visalia—Allen McQuhae, Mabel Garrison, Harold Bauer, Cherniavsky Trio, Reinald Werrenrath.

Willows—Schumann-Heink, Cherniavsky Trio, Cecil Fanning.

Fresno—Allen McQuhae, Mabel Garrison, Emmy Destinn, Harold Bauer, Reinald Werrenrath, Vasa Prihoda.

Oppenheimer has also placed Arthur Rubinstein, Harold Bauer and E. Robert Schmitz as special soloists with the Chamber Music Society of San Francisco.

In addition to the above list Oppenheimer has arranged a tour for Madame Schumann-Heink which will include twenty northern California cities, and also will present the Tony Sarg Marionettes in San Francisco and a half dozen other towns.

The Chicago Grand Opera Company will fill its second annual San Francisco season under Oppenheimer's management in the spring and Pavlowa and her Ballet Russe will likewise visit the State under his direction.

THE SCHMITZ RECITAL

The hundreds of pianists who so thoroughly enjoyed the lectures on the instrument as given during the past month in this city by E. Robert Schmitz, are keenly looking forward to that splendid French artist's only recital which takes place Sunday afternoon (October 23rd) at Scottish Rite Hall, under Selby C. Oppenheimer's management. Schmitz is recognized as an international authority on modern music, and his interpretation of the works of Debussy, Ravel and the Russian composers is stamped with the authority of direct coaching with the writers themselves, for Schmitz has spent a decade in Europe working with the masters of the day. Not alone as an interpreter of the moderns, however, does Schmitz shine, for his reading of the Chopin classics, and his clear understanding of the hidden beauties of Bach and Beethoven, have made him a world figure pianistically. In the short time that Schmitz has spent in San Francisco he has endeared himself to all piano students and these are loudly advising all interested in the instrument to profit by the presence here at this time of the famous artist.

A big crowd will greet Schmitz at this single recital appearance, when a program of unusual interest and merit will be played. The works included in the offering will be the Fantasia and Fugue of Bach, arranged for the piano by Franz Liszt; the Burlesca, Bourée and Gigue of Scarlatti, Couperin's Soeur Monique, a group of Chopin compositions, including the C minor Nocturne, the Revolutionary Etude, the Nocturne in F

sharp major and the famous Polonaise in A flat major. Factories, a work new to this country, and played here for the first time, is from the pen of Marriotte, and will be an interesting feature of the French group in which are found Ravel's Jeu D'eau, and Debussy's Moonlight and Toccata. Russia is represented by Liapounoff's Carrillon, and Borodine's Au Convent, and the recital will close with a stirring rendition of the Saint-Saens Toccata. The Schmitz recital will mark the first recital of the winter season and will start at 2:30 p. m.

William Shakespeare, the eminent vocal pedagogue, is back in London and has resumed his vocal classes. He has purchased a house there and students are again crowding his studio and keeping him busy as before war times.

Albert Elkus, the well known and prominent young California composer, pedagogue and pianist, has returned from Europe after a six months' absence, and is again busy in his studio. Mr. Elkus visited London, Paris and Vienna, and has some interesting things to tell about conditions in Europe which we trust we will be able to present to our readers presently. Mr. Elkus also attended the Pittsfield Music Festival and stayed in New York for a while where he enjoyed delightful meetings with many of his friends who are prominently associated with the musical life of New York.

Lena Frazee, the well-known and successful mezzo-contralto, is starting what promises to be a very busy season. Recently she gave a program for the Radio Station at the Fairmont Hotel, her program, consisting of an aria from Samson et Delila and several English and American songs, was heard 1000 miles over land and 2000 miles at sea. It is estimated that 7000 people heard the concert. Miss Frazee has offered her services to sing for the "Shut-ins" during Music Week on November 1st, and with her accompanist will give a program at the San Francisco Public Library consisting mostly of



LENA FRAZEE

The Well Known Mezzo-Contralto Who Recently Gave a Program for the Radio Station at the St. Francis Hotel

old English, Irish and Scotch melodies. Already Miss Frazee is booked to appear professionally before various clubs throughout the State, in Los Angeles and other Southern California cities, Sacramento and here in San Francisco. Carol Jarboe is her able accompanist and plays for her in all her engagements.

Elwin A. Calberg presented in an informal recital Priscilla Jacobi and Stanley Erpf on the 26th of September at "The Abbey" in Oakland. Both of the young students showed natural ability and excellent training and were heartily applauded by the enthusiastic gathering. The program was as follows: To a Wild Rose (MacDowell), To a Water Lily (MacDowell), Waltz C sharp minor (Chopin), Miss Jacobi; The Sandman (Jenkins), Dance of the Marionettes (Crosby-Adams), Stanley Erpf; May Night (Palmgren), Passepied (Delibes), Pres de la mer (Arensky), Poupée Valsante (Poldini), Miss Jacobi; Good Night Song (Brown), Hunting Song (Merkel), Stanley Erpf. The pleasure of the evening was added to by a group of organ solos by Mr. Carruth, and also Herbert F. Mee, who sang several numbers.

Warren D. Allen, University organist of Stanford University, will give the following program in the Stanford Memorial Church for the week beginning October 16th: Tenth Organ Concerto (Handel), Ave Maria (Bach-Gounod), Ariel (Joseph Bonnet), Finale from the Grand Piece Symphonique (Cesar Franck). The same program will be repeated on Tuesday evening, October 18th. On Thursday night, October 20th, Mr. Allen will play the Toccata and Fugue in D minor (Bach), By the Waters of Babylon (R. S. Stoughton), O'er Flowery Meads (M. Austin Dunn), Intermezzo (Callaerts), March for a Children's Festival (Eric Delmarter).

The Berkeley Musical Association announces its first concert of the twelfth season, which will take place at Harmon Gymnasium of the University of California on Tuesday evening, October 18th. E. Robert Schmitz being the artist. The following program will be interpreted by Mr. Schmitz: (a) Fantasia and Fugue (G minor) (Johann Sebastian Bach), (Franz Liszt); (a) Nocturne (C minor) (Chopin), (b) Etude (Op. 10, No. 12) (Chopin), (c) Nocturne (F sharp major) (Chopin), (d) Polonaise (A flat major) (Chopin); (a) Bourée fantasque (Chabrier), (b) Cathédrale engloutie (Engulfed Cathedral), (Debussy), (c) Feux d'artifice (Fireworks), (Debussy), (d) Isle joyeuse (Isle of Joy), (Debussy); (a) Jeux d'eau (Play of the Waters) (Maurice Ravel), (b) Carillons dans la baie (Chimes on the Shore) (Vuillemin), (c) Toccata (Saint-Saens); (a) Carillon (Liapounoff), (b) Au Convent (Borodine), (c) Islamey (Bakikirew).

The Wager Swayne Piano Club held its second meeting at the home of Mrs. Younger, 3466 Jackson street, on Saturday evening, October 1st. The following program was performed: The Girl with the Flaxen Hair and Garden Under Rain (Debussy), Miss Elizabeth Simpson; Concert Waltz (Granados), Miss Mabel Marble; Nocturne (Schumann), Miss Ruth Davis; Preludium from first suite (MacDowell), Miss Mabel Brousseau; Prelude in C minor (Rachmaninoff), Miss Fealy; Mazurka and Polonaise (Chopin), Miss Audrey Bear; Prelude (Debussy), March Grotesque (Sinding), Miss Carroll; Rhapsodie (Dohnanyi), Miss Roxana Weihe; Arabesque (Debussy), Miss Rittigstein; Polonaise (Chopin), Miss Vollmers; Novellette (Schumann), Mrs. Younger; March (Sinding), Birdling (Grieg), Miss Denny; Bourée (Bach-Saint-Saens), Miss Frazer; Engulfed Cathedral (Debussy), Le Lucicelle (Leschetizsky), Rhapsodie No. 10 (Liszt), Mr. Calberg. The club will meet again the first Saturday in November at the Berkeley studio of Miss Simpson.

The San Carlo Opera season started with a several weeks' run at the Manhattan Opera House, New York. Under the direction of Fortune Gallo, the company opened with a splendid performance of Verdi's La Forza Del Destino, which revealed the remarkable talents of a young soprano, Bianca Saroya. Others in the cast who acquitted themselves as singers of unusual merit were Gaetano Tommasini, tenor, Joseph Royer, baritone, and the well known San Carlo basso, De Biasi. The house was crowded to its capacity and the artists received high commendation from the press of the Eastern metropolis.

Manager Selby C. Oppenheimer has arranged for a special Christmas festival to entertain not only the younger folks, but the grown-ups as well, for he will bring to this city on Saturday and Sunday, December 17th and 18th, the famous Tony Sarg Marionettes, from Greenwich Village, New York, in a complete puppet production of Rip Van Winkle.

Emil Hahl, the well known violinist, member of the San Francisco Symphony Orchestra, has returned to this city after five months' absence in Philadelphia, where he played with the orchestra at Willow Grove Park under the direction of Victor Herbert. Mr. Hahl has resumed his teaching and is enjoying his rehearsals with the orchestra.

Charles Farwell Edson, the well known Los Angeles musician and singing teacher, was a visitor in San Francisco last week. Mr. Edson's daughter, of whom we shall speak presently in more detail, is one of California's most prominent impressionistic dancers, being most original and artistic in her terpsichorean expression. Mr. Edson is one of the most energetic, most popular and most useful members of the profession in California.

Miriam Michels, the well known dramatic reader, is facing a very active season. She has been appointed chairman of the drama section of the Western Art Association. Mrs. Michels gave a reading entitled, An Hour with Dante, at the Canning Auxiliary on October 3rd. She also gave a reading at the Notre Dame Convent for the sisters. Under the auspices of Mrs. William Fries, Mrs. Michels will give a series of three readings at the Hotel St. Francis on October 10th, 24th and November 7th.

The San Francisco Musical Club, of which Mrs. J. E. Birmingham is the president, will hold their meetings during the coming season at the Palace Hotel, on the first and third Thursday mornings of each month. The concert which is scheduled to take place on Thursday morning, October 20th, will be in the nature of a memorial to Mrs. Mathilde Wismer, one of the late members and founders of the club. Those participating will be Miss Helen Allmendinger, Mrs. Alma Berghind Winchester, assisted by Mrs. Oscar Cushing, Mother Wismer and Mr. Kling.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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LINCOLN S. BATCHELDER

The Skillful Young Pianist Who Will Appear in Joint
Recital With Emilie Lancel at the St. Francis
Hotel Next Tuesday Evening

LANCEL-BATCHELDER JOINT RECITAL

The Joint Recital to be given by Emilie Lancel, mezzo-soprano, and Lincoln S. Batchelder, pianist, in the Italian Room of the St. Francis Hotel next Tuesday evening, October 18th, is arousing much interest in our musical colony. Both artists are well and favorably known and enjoy a big following. Mr. Batchelder has been most successful on every occasion where he made his appearance and among the press comments he received, the following are specially noteworthy:

Redfern Mason, San Francisco Examiner: Batchelder is young in years, but he plays like a man of character. He has many of the things which are not to be learned from others, but have to be won from introspection and self-communion.

Ray C. Brown, San Francisco Chronicle: He plays with zealous enthusiasm that has intelligent analysis for its basis.

Vallejo Times: Mr. Batchelder more than lived up to his advance notices, and held his audience through a varied and intricate program. Throughout he displayed a well equipped technic and met his climaxes with great fervor. His rendition of the Chopin Ballade was superb.

Berkeley Gazette: His numbers were all played well and showed splendid technic as well as genuine musical feeling.

The first group on the program is one of seldom heard French songs which Miss Lancel is especially fitted to interpret, for her French is as natural a means of expression as her English. She has studied thoroughly and with deep sympathy the history, literature and traditions of France, for although Miss Lancel is an "100 per cent American" and a "California product," the legacy of ancestors of Latin blood is hers. The complete program is as follows: Le Lever de la Lune (Saint-Saens), L'Esclave (Lalo), L'Alouette (Lalo), Malgre Moi (Pugno), Emilie Lancel; Ballade in A flat (Chopin), Nocturne in D flat (Chopin), First movement from Sonata in B flat minor (Chopin), Lincoln S. Batchelder; Aria from Nadeschda (Thomas), Emilie Lancel; Papillons (Rosenthal), Melodie in E major (Rachmaninoff), Etude de Concert (Rubinstein), Lincoln S. Batchelder; Minor and Major (Spross), Allah (Chadwick), Rain (Curran), My Love is a Muleteer (Bauer), Emilie Lancel; Polonaise in E major (Liszt), Lincoln S. Batchelder.

ELIZABETH SIMPSON'S NORMAL COURSE

Elizabeth Simpson, one of our foremost pianists and teachers, has recently completed a thorough and comprehensive course for teachers, based upon Wager

The fifty lessons comprising this course include foundational work in keyboard technic, memorizing, ear training, musical form and analysis, and children's harmony; and as it has been formulated in response to a genuine demand, it is being eagerly sought by teachers who desire to bring their equipment up to present-day standards of musical efficiency.

THE STORY OF JAMES MACDERMID

Somehow we never meet a Canadian but he impresses us as more American than nine-tenths of our native born. Twenty-one years ago the subject of this brief article came over the border and settled in Chicago with comparatively little money in pocket but with a spirit bulging with talent, hope and grit. He had, more or less, a trunk full of manuscripts and his head was full of inspirations. Twenty-one years is a long time counted by hours, but time however long, finds art to be longer measured in achievements. This score of years was as an hour in the life of the man.

He had studied in London under the best masters, but with a youngster's radicalism determined to express himself in his own way. Therefore, the music of James MacDermid is modern, while conforming to the classic standards of Bach and Mozart it partakes frequently of the ultra-modernity of Debussy. Not that it resembles the music of any other composer, ancient or of today—for it is always MacDermid who sings to us—but that the rules and the breaking of rules for a definite purpose reminds us of the masters named.

As a sacred writer none have surpassed him, and few of our time have equaled him. Nothing finer and nobler in that class exists than his setting of The Psalms. What strikes the trained musician first is the lavish harmonization, melody follows melody, and the possibilities of a dozen keys are utilized before returning to the restful tonic.

The Love Songs are models of their sort. Were we to be called upon to name two songs of the present generation which combine the fervor of an emotion with the exaltation of soul, we should immediately say Nevin's Rosary and MacDermid's Sacrament.

To those who are familiar with sacred numbers, James MacDermid is well known. Professional concert singers have long enjoyed many of his secular numbers and now that F. J. A. Forster, Music Publisher, Incorporated, has purchased all rights and contracted for all future compositions of the eminent composer, it is safe to believe that the general music lover will soon learn to know and enjoy what unusual pleasures the MacDermid inspirations can give.

The Zech Orchestra, of which William F. Zech is the able conductor, will give a concert during Music Week on November 2nd at California Hall. The Zech Orchestra consists of sixty of the most efficient young musicians, Mr. Zech being most particular regarding the talent of the members of his orchestra. An unusually skillful and interesting program has been prepared for this occasion and the following numbers prove its excellence: Overture, Herod (Hadley); L'Arlesienne Suite de Concert No. II (Bizet); Concerto for violin in D minor (Wieniawski), Miss Ruth Sterner, violinist; Miss Myrtle A. Franzen at the piano; Melodie (Massenet), March, 3rd Act Lohengrin (Wagner); Marche Slave (Tschaiowsky). This is the third concert of the season played by sixty young musicians, and these ambitious young artists have now in preparation Symphony Pathetique by Tschaiowsky and Tannhauser overture by Wagner. Both the organization and Mr. Zech are to be highly commended for their ambition and enterprise.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, October 10, 1921.—Section rehearsals of the Philharmonic Orchestra of Los Angeles began Friday morning at the Gamut Club Hall, when Conductor Walter Henry Rothwell wielded his baton above fifty odd violinists, viola, 'cello and double-bass players. This means that the orchestra is mobilized, for it will go "over the top" Friday afternoon and Saturday evening, the 21st and 22nd, the opening concerts of the season.

Maestro Rothwell, accompanied by Mme. Elizabeth Rothwell and their little girl, Claire-Liesel, quietly slipped into town a few days ago. Mr. Rothwell at once was surrounded by prospective soloists wishing to appear at the Sunday Afternoon Popular Concerts, which meant daily auditions. Try-outs for the candidates, wear-outs for the judges.

Rehearsals for the entire orchestra of ninety-six players will begin next week and continue twice a day until the first pair of concerts. Two novelties will be presented at the initial concerts, Les Syrenes by Alexander Glere, a Russian composer, and Wagner's Ride of the Valkyries. New at these concerts will also be the first symphony by Brahms, Mahler's charming Adagietto from the fifth symphony will be the only work repeated from previous seasons.

Charles Wakefield Cadman has left for the East. He spent almost twenty-four hours a day during the latter part of the week past on putting the finishing touches to his latest greater work, The Witch of Salem, a historic opera in three acts, based on an actual episode which occurred during the days of the witchcraft processes of Salem, Mass. Cadman's reason for speeding up the final work at his latest dramatic opus is, that he had to leave on the 12th for the Middle West and East, where he is booked for recital appearances together with Princess Tslanina, the Indian songstress. Cadman has been working about a year and a half at the Witch of Salem, the libretto of which has been written by Mrs. Nellie Eberhart-Richmond, who also collaborated with him in writing his previous opera, Shanewis. Mrs. Eberhart-Richmond was a resident of this city until the entry of America in the war, when war-work called her family East.

Cadman is very much "in love" with his subject. He hopes to demonstrate that American history does offer suitable, even fascinating, material to librettists and composers. Quite likely Cadman will travel east in company of that charming Irish lassie, the Witch, whom he will introduce to several operatic producers. In fact, it looks as if the Witch would make her debut in operatic society this winter. And we believe that there will be a good deal of courting going on. Congratulations to the parents!

Mme. Gita Glazé, Russian prima donna mezzo-soprano, who made her debut yesterday afternoon under the management of Charles R. Baker, entered the musical life of this country auspiciously. There was an enthusiastic audience, and flowers gave the cordial reception accorded her a festive aspect. Mme. Glazé possesses beautiful material which she used to best advantage in the groups of Slav songs, specially the Chanson Orientale of Rimsky-Korsakoff and Rachmaninoff's specifically Russian chanson. She is evidently a connoisseur of Russian vocal literature. Another group of Russian Hebrew songs strikingly revealed the singer's power of characterization, which, however, turned at times to a sentimental over-emphasis as in the German songs of Schumann and Mendelssohn. Here one may perhaps mention also a disturbing lack of bodily control which has a rather distracting effect.

All this, however, is largely outweighed by vocal material of distinct charm and ample measure. While her ability to produce delicate nuances is most appealing, specially her exquisite piano effects, yet her upper notes, particularly when sustained in forte, are marred by a vibrato which probably can be remedied through different tone production. In fact there seems to be a certain unevenness in the quality of her notes, which, however, is mostly compensated by fluency of technique and clarity of diction.

Mme. Glazé sang all her selections in the original, Italian, Russian, French and German, exhibiting versatility of repertoire. One may well predict vocal successes for her, if she will remedy these shortcomings. It should be well worth-while, for the singer has decidedly much to give. William Tyroler was a reliable accompanist. His Wagner transcription from The Valkyrie and Flying Dutchman lacked somewhat the al-fresco style this composer requires for presentation on the piano. Of course Wagner is a big task for the keyboard.

Los Angeles Music Teachers will hear an all-Mozart program next Monday in the auditorium of the MacDowell Club rooms on the top floor of the Tajo building. This will be the first meeting of the season held by the association. Mrs. Catherine Shank, soprano, Earl Meeker, baritone, and Ann Thompson have volunteered their artistic services. Good attendance is expected as the association is planning active work of a vital nature for the coming year. The executive board of the MacDowell Club has been invited to be present as guests of honor.

One of the "campaigns" planned by Miss Eva Francis Pike, the virile president of the association, is a "mem-

bership drive," which will be marshaled by Miss Adelaide Trowbridge. With the growing need for concerted action by the members of the profession along educational and social lines, it has become more necessary than ever to solidify the ranks of the artist-teachers. The drive will be directed "against" all active or inactive music teachers of professional recognition. An "Evening of Pleasure," dated for the near future, has also been programmed.

Frank W. Healy, the San Francisco manager, was in town, but your correspondent was unable to reach him.

Other visitors were Alexander Saslavsky, the violinist, and Frank Moss, pianist. Mr. Moss expects to appear here in several recitals during the season. He is well remembered from last year's appearances.

Constance Alexandre, San Francisco soprano, came south with Alice Gentle, spending the opera week in Hollywood and behind the scenes of the Mason Opera House.

Grace Wood Jess, nationally known for her folksong interpretations in costume, has promised us Russian, English and French songs in her forthcoming costume recital of November 1st. She has enlarged her program with several Negro songs from the Kentucky mountains and several old French legends which have never been heard in this country. We hope to have more news on this event next week.

Enfin, the latest addition to our chamber music world, L'Ensemble Modern, is complete. Mr. Henri de Busscher, first oboe of the Philharmonic Orchestra and noted voice teacher, has returned from Europe and rehearsals have been resumed by him with Mrs. Blanche Rogers Lott, the refined pianist, Emile Ferir, our principal viola of the orchestra, and Miss Fern Fitzwater, the soprano of the organization. November 10th will bring the debut of the new ensemble in an entire program of novelties, including two compositions by Arthur Foote, the Boston composer, a Rigaudon and a Sarabande for piano, oboe and viola, which, by the way, have been dedicated by the composer to Mrs. Blanche Rogers Lott.

Alma Stetzler, for the past year and a half the associate of Roland Paul, the successful and popular voice teacher, has taken over Mr. Paul's entire studio work and opera class. Mr. Paul entering the realm of the automotive business. Mme. Stetzler has appeared in leading parts with the Boston Opera Company, the Dillingham and the Savage operatic units, hence has many interesting views on opera, which we hope to relate, if this extremely busy voice pedagogue will give us a few minutes before we have to mail our next weekly letter.

Don Philippini, noted operatic and symphonic conductor, has arrived in Los Angeles awaiting the opening of the new Loew State Theatre at Seventh and Broadway. For the past four years Don Philippini has been engaged as orchestral conductor and artistic director of the Strand Theatre of New Orleans, during which time he also made several appearances as guest conductor with the French Opera Company. Don Philippini was born in Milan. At an early age he evinced great talent for music. He studied at the Conservatorio and when nineteen years of age conducted the Grand Opera Orchestra of his native city. From thence his professional life has been rich in artistic successes in Europe and America. It was in this country that he attracted the attention of Mascagni, who has given Don Philippini many proofs of intimate friendship. Accompanying the Signor Philippini is his accomplished wife, formerly Madame Suzanna Lehmann, the prima donna soprano, known through her association with a number of the leading companies. Plans are under way by which the Madame will appear on the opening program with her husband.

Music and friendship is the slogan for an at home to which Mrs. Joseph Maw, Mr. and Mrs. J. Spenser-Kelly, have asked their friends for Thursday evening, the thirteenth. Mrs. Maw's residence has long been noted as a gathering place of artists.

Marion Wyant is contralto soloist at the West Lake Presbyterian church. Mr. F. V. Routt is tenor soloist at this church. Maude Stickney holds again the position of soprano soloist at the First Methodist church in Hollywood. Both artists are "products" of the John Smallman studio.

Carolyn Alchin, nationally known teacher of musical theory and author of widely used textbooks on harmony, has returned to her home city, Los Angeles, after an absence of more than two years. During this time Miss Alchin has been a faculty member of several prominent musical schools in San Francisco, Seattle and the East. Just before her return she lectured before the National Music School Supervisors' conference. She has also been invited repeatedly to speak before the teachers' conventions about her system of education and harmony. Miss Alchin will reopen a musical studio here.

Opera week, Antonio Scotti and Impresario L. E. Behymer will be feted this Wednesday at the Gamut Club, where one of the most notable gatherings of artists and

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art lovers will congregate. All the principals of the Scotti opera company will be guests of this club, so well known for its hospitality and courtesies extended to visiting artists. Included in the program of entertainment being arranged by Charles C. Draa are Mrs. Lillian Byington, soprano; Miss Georgia Booth, accompanist; Mabel Strock, dramatic soprano; Ward Stephens, composer; the Zoellner quartet; Frieda Peycke, pianologue, and Homer Grunn, pianist.

Raymond Harmon, successful tenor, is opening a busy season with two recitals next week. On the 10th he will sing before the Santa Monica Bay Woman's Club and on the 17th for the Pomona Ebell Club. Chas. T. Ferry, the gifted composer-pianist, will share the program with him.

Two works by Charles E. Pemberton will be found on this season's program. A rhapsody for flute, 'cello and harp will be given by the Trio Intime, while the Zoellner's have accepted a quartet. Mr. Pemberton has had several new applications for his private courses in violin harmony, counterpoint and composition, which subjects he also teaches at the College of Music.

Miss Grace Wood Jess, widely known as the "American Yvette Guilbert," whose costume and folklore programs have won her a unique place in the artistic life of this country, has been forced to change the date of the program. It will take place on Tuesday, November 1st, at the Gamut Club.

Monday evening, October 10th, will bring the opening recital of the Zoellner Quartet at the Ebell Club.

Next week also we shall see a screen version of "Rigoletto" at the Auditorium. The showing will be accompanied by renditions of the principal vocal numbers of the Verdi opera.

Sir Henry Heyman, the noted San Francisco musician, is sending greetings to his friends from Pittsfield, the "chamber-music-city," where he is attending the music festival.

Lester Donohue, the gifted Los Angeles pianist, arrived in New York City after a prolonged stay in England, France and Germany. He will spend the latter part of November and December here with his mother, Mrs. Jane Donohue. Donohue will also be heard with the Philharmonic Orchestra late this year.

The Pacific Musical Society announces several very interesting programs which will be given during this month and the early part of next. On Thursday evening, October 13th, in the Ballroom of the Fairmont Hotel, Miss Irene Meussdorffer, soprano, with the assistance of Walter Wenzel at the piano, will furnish the vocal portion of the program. Edwin Calberg will be the pianist on this occasion and the very charming Trio Moderne, consisting of Marie Hughes Macquarrie, Christine Howells and Grace Becker, will complete the program. The concert for October 27th will present to the members of the Pacific Musical Society the very well known and highly gifted violinist, Eugenia Argiewicz-Bem, with Mrs. E. E. Young at the piano. The singer will be Enla Grandberry, soprano, assisted at the piano by Mrs. Frederick Crowe. On Saturday afternoon, October 15th, the Junior Auxiliary, of which Mrs. William Ritter is the chairman, will meet in the Red

Room of the Fairmont Hotel and all members are cordially invited. A Musicales and Tea is announced to take place at the Fairmont Hotel under the auspices of the society. The affair will take place on Tuesday afternoon, November 1st, at 3 o'clock.

The Ada Clement Music School gave the most recent monthly concert on Saturday morning, September 24th. The program was artistically interpreted by Mrs. Grace Becker, assistant teacher in the 'cello department.

SCOTTI GRAND OPERA SEASON IN SOUTH

It was the Scotti Grand Opera Company that lured the musical populace of Los Angeles to the Mason Opera House. Nightly, this auditorium was filled to the utmost by enthusiastic spectators who witnessed many of the performances which this organization presented so successfully during their previous two weeks' visit in San Francisco. The repertoire which was chosen for the week's engagement in the southern city was arranged in a manner to disclose the ability of the individual artist in the highest degree. The only criticism concerning the season given by Mr. Scotti was not in the casting of the roles in the different operas but in the selection of the operas themselves. Of the works presented the only ones new to the opera-goers which proved to be novelties were La Navarraise and Zaza. It was these performances which attracted the largest houses and which received the greatest discussion. Of course, it was only natural that Geraldine Farrar would interest many in the South where she has a large following among the moving picture stars. During her performance of Zaza, the only appearance which she made in Los Angeles, many of these noted celebrities were counted throughout the house. Her art was greatly appreciated and she was the recipient of many floral tributes.

The two artists, however, who seemed to be the distinct favorites and who gained the widest recognition for their talents, were Alice Gentle and Antonio Scotti. With Mr. Scotti as Scarpa and Miss Gentle, vocally and dramatically superb as Floria Tosca, one cannot imagine a more thrilling performance of Puccini's La Tosca. As Miss Gentle's antagonistic opponent, Mr. Scotti seemed to inspire her to such a degree that Miss Gentle did some of the loveliest singing she has ever done. And that is saying a great deal for her voice at all times is luscious and of a beautiful, mellow quality. La Navarraise and L'Oracolo seemed to capture the fancy of the audience next to that of Zaza and La Tosca. After L'Oracolo, Mr. Scotti was given an ovation, while after La Navarraise Miss Gentle was so triumphant that she was forced to appear alone before the curtain at least six or seven times. The support in all these operas was all that could be desired from a company consisting only of excellent artists. Even the minor characters were well taken.

To go into detail in regards to the other performances and artists would merely mean repeating what has already been said in earlier publications of this paper. I mention the above two or three operas because they stood forth as the greatest hits of the Los Angeles season. It is quite safe to predict that whenever the Scotti Grand Opera Company is announced for a season in either San Francisco or Los Angeles it will be greeted with pleasurable anticipation by all true lovers of that branch of music and art.

CONSTANCE ALEXANDRE.

Henrik Gjerdrum, the Norwegian pianist, has begun his fourth year of teaching activities in San Francisco, with studio in the Heine building. Besides teaching a large class of pupils Mr. Gjerdrum always finds time for concert work and has already filled several engagements this season. On October 1st he appeared before a large audience together with Otto King, the 'cellist, and Th. Jensen, the violinist, the occasion being the annual concert of the Norwegian Singing Society.

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ESTHER MUNDELL'S SUCCESS AT CALIFORNIA

Well Known California Lyric Soprano Receives Enthusiastic Recognition for Her Effective Interpretation of the Micaela Aria

By ALFRED METZGER

Another delightful program was presented at the California Theatre last Sunday morning when Miss Esther Mundell, lyric soprano, was the soloist, and when Conductor Herman Heller had arranged a program of special appeal to the three thousand music lovers that crowd the large auditorium on every occasion of this kind. Miss Mundell had selected the famous Micaela aria from Bizet's *Carmen* as her special feature and her mellow, clear and sympathetic voice rang out effectively in this grateful and melodious composition. Miss Mundell's interpretative art manifests itself through ease of execution and poetic shading and she enthralls her hearers by reason of the care she takes in securing the deepest emotional effects from the composition. Her enunciation is clear and concise, and if at times, especially in the highest notes, there appears to be a slight deviation from the pitch, this may be due to over-zealousness rather than to any vocal defect. In any event Miss Mundell has reason to feel greatly gratified with the success she achieved, for the conclusion of her number was a signal for a prolonged and spontaneous outburst of applause which continued until she gave an encore. Her appearance at the California Theatre was an unqualified artistic triumph and the audience thoroughly enjoyed her work.

The California Orchestra, under the direction of Herman Heller, interpreted an excellent program which included a selection from Meyerbeer's *The Huguenots* and Litolff's dramatic *Robespierre Overture*, both of which works were interpreted with vigor and virility. Wagner's *Grand March* and Ganne's *Valse des Blondes* were other effective orchestral numbers. Leslie V. Harvey gave a delightfully poetic reading of Karganoff's *Berceuse*.

Eugenie Argiewicz at California

Miss Eugenie Argiewicz, a Polish violinist, will be the soloist at the California Theatre Sunday morning, offering in concert with Heller's orchestra, *Conus' Concerto* for violin and orchestra. Miss Argiewicz has appeared in this city before, where she created a remarkable impression, but her real reputation has been made in her extensive appearances before critical audiences in Europe. She is a pupil of the great Ysaye and she has toured Germany, Russia, Belgium and France. The following criticism of her work appeared in the *San Francisco Chronicle*, following her last engagement here:

"Eugenie Argiewicz came to us new and untried and if she never appears again before a San Francisco audience, the memory of her yesterday's work will be a long time in passing. Briefly Miss Argiewicz stands with any of the great violinists of the day; specifically she has the attributes of other virtuosos, with several of her own. She plays with great masculine force and feminine tenderness; her bowing is powerful and magnetic; her fingering of the most facile quality, and her intonation pure and appealing. And upon a luxurious font of emotional coloring she places a mental control that emphasizes her complete mastery of the instrument. Her audience was aroused to several bravos, and it will be a pleasure to watch for Miss Argiewicz's name again."

Herman Heller announces the following program for his orchestra: *Attilio March* by Puck, the prelude *L'Après Midi d'un Faune* by Debussy; *Mignon Selection* by Thomas, and *Blinka's overture*, *Ruslan and Ludmilla*. The opening number of the program will be an organ solo by Leslie V. Harvey. He will play the *Intermezzo* from Mascagni's *Cavalleria Rusticana*.

Arthur Loesser, the splendid young pianist and accompanist who was so important a feature of the concerts of the late Maud Powell, and of the appearances here last season of Samuel Gardner, the American violinist, and who has just returned from a very successful European tour with the latter, has been engaged by Madame Ernestine Schumann-Heink for similar work on the coming California tour of the great contralto. Schumann-Heink is scheduled for but one San Francisco recital this season, this to be given under Selby C. Oppenheimer's management, in the Century Theatre on Sunday afternoon, November 27th.

MUSIC MEMORY CONTEST

One of the most far-reaching events of the Music Week—October 30th to November 6th—is the Music Memory Contest. Over two hundred other cities in the United States have held these contests and the unanimous verdict has been, that they have felt a great musical uplift and the contest has been a factor in raising the standard of music among the children of the community and its influence has extended into the homes.

"Familiar Music is Popular Music." The purveyors of the modern "Jazz" see to it that their type of music is "familiar." We must fight fire with fire and see to it that the standard classics also are familiar. This Music Memory Contest is aiming to do this very thing. The public schools, private and parochial schools, and the State teachers' college have entered into the contest with great enthusiasm. The final contest will take place on Saturday of Music Week. Valuable cash and merchandise prizes are offered to those making perfect scores.

Only thirty compositions have been included in the list of "Memory Numbers," as but three weeks are left for preparation. Any child of school age is eligible to enter one contest. It is not for performers but to develop intelligent listeners. The grades will be given on: 1. Correctly naming the composition heard; 2. Correctly naming the composer, and 3. Spelling all correctly.

There are player piano and talking machine records of all the Music Memory numbers. Those preparing to enter the contest, will be assisted in every way by their teachers at school, by the stores where they may hear the numbers at any time, and by the orchestras and bands which will play these numbers during the preparatory time.

Mrs. Mary W. McCauley, Director of Music of the State Teachers' College, is chairman of the city plans. Miss Estelle Carpenter has charge of the contest within the city schools.

For information about the contest phone Sutter 6000, and ask for Mrs. Evelyn M. McClusky, between 4 and 5 o'clock. The following is the list:

Anitra's Dance (Peer Gynt Suite) (Grieg); *Berceuse* (Jocelyn) (Godard); *Cradle Song* (Brahms); *From the Land of the Sky-blue Water* (Cadman); *Humoresque* (Dvorak); *Largo* (Xerxes) (Handel); *Minnel in G* (Beethoven); *Pilgrim's Chorus* (Tannhauser) (Wagner); *Sextet* (Lucia) (Donizetti); *The Swan* (Saint-Saens); *To a Wild Rose* (MacDowell); *Scheherazade* (Festival of Baghdad) (Rimsky-Korsakoff); *Hallelujah Chorus* (Handel); *To Spring* (Grieg); *Barcarolle* (Tales of Hoffman) (Offenbach); *The Blue Danube* (Strauss); *The Evening Star* (Tannhauser) (Wagner); *Polonaise Militaire* (Chopin); *Intermezzo* (Cavalleria Rusticana) (Mascagni); *Melody in F* (Rubinstein); *Serenade* (Schubert); *Quartet* (Rigoletto) (Verdi); *Spring Song* (Mendelssohn); *Ave Maria* (Bach-Gounod); *Traumerei* (Schumann); *March Slave* (Tchaikowsky); *Prelude in C sharp* (Rachmaninoff); *Salut d'Amour* (Elgar); *Largo* (New World Symphony) (Dvorak); *Hungarian Rhapsody No. 2* (Liszt).

COMMITTEES FOR MUSIC WEEK

Public School Music—Miss Estelle Carpenter, chairman; Private Schools and Colleges—Mrs. J. G. Canny, chairman; Community Chorus—D. E. Graves, chairman; Community Singing—Ray C. Brown, chairman; Band Concerts—A. S. Morey, chairman, president of Musicians' Union; Orchestral Concerts—A. W. Widenham, chairman; Musical Organizations and Clubs—Miss May Sinsheimer, chairman; Men's Civic and Social Clubs—Phil T. Clay, chairman; Women's Civic and Social Clubs—Mrs. M. E. Blanchard, chairman; Men's Fra-

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Mr. and Mrs. Robert Charles Endriss of Oakland announce the birth of a daughter, Alice Sabra. Mrs. Endriss is better known musically as Alice Davies, a violinist of unusual artistic accomplishments, and her many friends no doubt join this paper in extending to the happy parents their heartfelt congratulations.

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Acknowledged as "possessing a rare gift"—that of piquant character-portrayal in the distinctive dramatic delineation of plays, Miss Virginia Wiles of Boston will have her premier presentation under the direction of Miss Alice Seckles, at the Hotel Claremont, Berkeley, Tuesday evening, October 18th.

On this occasion the ballroom of the Claremont will be transformed by telling touches into the artistic atmosphere and intimacy of a lovely drawing-room with suffused lights and lovely bouquets with easy chairs in informal groupings, as is the established wont of Miss Seckles in her determinations of "concerts that are different." Unique for the present affair set on the stage will be an artistic ensemble centering to a gold frame, classic in detail, such as is used to frame miniature paintings, cameos and other lovely bits of beauty. In this appropriate mounting Miss Wiles will present "en miniature" Barrie's charming Quality Street—the play in which Maude Adams very early by over five hundred presentations irrevocably linked her name as an inimitable interpreter of Barrie.

The highlights in Miss Wiles' preparation, noted in behalf of those who classify according to tutorage, are indeed enviable—being "cosmopolite." A graduate of the Leland Powers' School of the Spoken Word in Boston—supplemented with an extended period of study under Leland Powers himself together with individual instruction and inspiration of Charlotte M. Talmage of the Conservatoire de Paris, Maud Scheerer of New York City, and Richard Wood Cone of Cambridge, Miss Wiles is entitled to the claim of a creative artist by an interesting individualization that is distinctly her own, being infused with the charm of her personality. This great West with its ardent admiration for the deservedly vital in all forms of creative art will undoubtedly warmly appreciate therefore the thing that Miss Wiles has to offer. Tickets at the usual price of one dollar may be procured at The Claremont the evening of the performance. An abundant patronage is assured from both sides of the Bay.

SECOND MUSICIANS' FESTIVAL

Herman Heller, Gino Severi and Ulderico Marcelli will in turn direct the largest orchestra ever assembled in California at the second annual musical festival and ball of the local branch of the American Federation of Musicians, to take place at the Exposition Auditorium, Tuesday evening, November 1. These eminent wielders of the baton will engage in a little friendly rivalry in endeavoring to extract the best music obtainable from the two hundred picked instrumentalists that will be heard in concert from nine o'clock until ten. Dancing, to the music of a band of fifty gentlemen who are well schooled in brass and woodwind, will begin at eight o'clock and be resumed at the conclusion of the concert, and from the way in which the tickets are being disposed of by members of the Union the spacious Auditorium will be crowded to the doors. The festival and ball will be one of the events of "Music Week" and the proceeds will be devoted to the relief fund of the organization.

PHILHARMONIC TRIO CONCERT

The Philharmonic Trio, which is to give its first concert in the series of three at Wheeler Hall this coming Thursday evening, has arranged a splendid programme for its opening night. In addition to the instrumental numbers Mme. Florida Parrish-Moyle will sing a group of songs. Owing to a conflict with the dates of the Symphony Orchestra, of which Mr. See and Mr. Villalpando are both members, the date for the last concert of the series has been changed from November 3rd to November 8th.

The Philharmonic Trio is interesting not only for itself and the work it has done, but also because it draws together three artists who have studied and played in widely different localities. Mr. Caruth, after finishing his studies in the East and in Paris, returned to the coast to take his place as one of the foremost figures in the piano and organ world. Mr. Villalpando was for a number of years the first 'cello with the National Opera of Mexico City. He then toured extensively with the National Conservatory String Quartet, after which he spent a number of seasons in Washington, D. C. and in Boston. This was followed by the position of first 'cello with the Russian

Symphony and the Rackman String Quartet. He finally came to the coast and associated himself with the San Francisco Symphony and Chamber Music organizations in which he is a prominent figure. Mr. See likewise comes to us from the East, having been closely associated with Theodore Spiering and with the Cincinnati Symphony Orchestra under Stokowski. Since coming to the coast he has been one of the first violins of the San Francisco Symphony, besides being heard frequently in Chamber Music recitals and also as a soloist.

The program for the first concert by the Trio is as follows: Trio, op. 49 (Mendelssohn); (a) O Sleep, Why Dost Thou Leave Me? (Handel), (b) Pastorale (Old English) (Carey), (c) Star Vicino (Rosa), (d) Se Florinda e Fidele (Scarlatti), (e) Aria from Il Lombardi (by request) (Verdi), Mme. Florida Parrish-Moyle; Trio, op. 32 (Arensky).

THE LORING CLUB

The concert on the evening of Tuesday, October 18th, at Scottish Rite Auditorium opens the forty-fifth season of the Club. In accordance with the custom of the past years, this program contains a number of compositions for men's voices which have not previously been heard in San Francisco. Among these are Adolf Jensen's Murmuring Zephyrs. Deems Taylor's Plantation Love Song and the Madrigal Down in a Flow'ry Vale by Costanzo Festa, one of the foremost of the early Italian School, this composition dating from the year 1541.

A few of the numbers on the program are for chorus of men with soloists and, in these, several of the Club's soloists will sing the solo parts: W. J. Molitor in Brewer's Sing, Sing, Music Was Given, J. E. Ziegler (his first appearance for the Club) in Villiers-Stanford's Outward Bound, P. H. Ward in Villiers-Stanford's The Song of the Sou'wester and M. Parker, J. R. Rowe, H. McCurrie and G. W. Lane in Bishop's The Chough and Crow to Roost Are Gone. The program will open with Chadwick's noble Jehovah Reigns in Majesty, concluding with Coleridge-Taylor's The Forge of the Viking, and also will contain other interesting items.

Excepting the Madrigal and Deems Taylor's Plantation Love Song, all will have the accompaniment of strings and piano, Frederick Maurer at the piano and William F. Lariaia, principal violin. The concert will be directed by Wallace A. Sabin. Plans are now well ahead for the concert of Christmas Music in Christmas Week, the program to include some most interesting carols and other Christmas music from far off lands new to the Club's repertoire.

ALCAZAR

Once again Belasco & Mayer have succeeded in obtaining a great Eastern success for presentation at the Alcazar beginning Sunday afternoon, October 16th, enabling San Franciscans to see a play which they might otherwise have missed entirely. This latest attraction is called "It Can't Be Done," a distinctly original comedy by Emily Nyitray, co-author with Frank Mandel of "My Lady Friends." It is a laugh producer of the most approved type containing a vein of comedy irresistible in its appeal. In addition to presenting Gladys George in a most lovable characterization this play will be the medium for another special engagement of Emelie Melville, whose occasional appearances at the Alcazar are always welcomed by the San Francisco theatre-going public.

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLI. No. 4

SAN FRANCISCO, SATURDAY, OCTOBER 22, 1921.

PRICE 10 CENTS

WESTON-ASHLEY'S FINE SONATA RECITAL

Two Unusually Accomplished California Artists Render a Strictly Classical Program in Musicianly and Artistic Style

By ALFRED METZGER

Carol Goebel Weston, violinist, and Phyllida Ashley, pianist, gave a sonata recital in the Italian Room of the St. Francis Hotel, and once more vindicated our faith in the artistic dignity of our resident artists. The Pacific Coast Musical Review is not making this fight for the recognition of our California artists, because they happen to be born in this state, but because the public at large seem to discriminate against them by reason of their being Californians; sneeringly referring to them as amateurs and usually doing them a grave injustice. The harder certain people try to belittle our resident artists, the more determined shall we become in our defense of them.

Artists like Miss Weston and Miss Ashley make the task very easy for us, for they prove that we are right. It seems to be strange to friends of these artists that they have outgrown their amateurship and are now in the ranks of professionals, having won their spurs in the East. But though it may be unbelievable to some, the fact stands recorded nevertheless and the recent concert is the best evidence for this fact. The program consisted of Sonata in F major (Beethoven), Sonata A major (Franck), and Sonata A minor (Paderewski).

Every one of these works demands the utmost musicianship and executive ability. Both ladies fully conformed to the severe demands made upon the artist when he undertakes to interpret such works. Miss Weston exhibited a firm, big, true tone and overcame all technical difficulties with commendable ease. She grasped the spirit of the composition and proved herself worthy of the unusually enthusiastic approval accorded her by the audience. Miss Ashley also revealed herself as a pianist of exceptional merit. She played with vigor and decision, shaded with excellent taste and judgment, played the most intricate passages with astounding clarity and conciseness, and gave evidence of delightful ensemble work. Indeed, the two artists seemed to be imbued with one ideal and played in singularly uniform artistic mood. They brought out the beauties of the compositions with a directness rarely heard from artists of such brief professional experience, and if they continue to progress in their achievements during the next year or two in the same ratio in which they advanced during the last year, they will become identified with California's staunchest disciples of musical art. They are very near their ultimate goal right now.

CALIFORNIA MIXED QUARTET

The California Mixed Quartet, consisting of Carl Anderson, tenor and director; Marion Brower, soprano; Ruth Waterman Anderson, contralto; Lowell Redfield, baritone, and Hazel M. Nichols, pianist, will give the following program at the Greek Theatre of the University of California, at the weekly Half Hour of Music tomorrow (Sunday) afternoon: Autumn Moon (Vanderpool), California Mixed Quartet; Where'er You Walk, aria from Semele (Handel), Mr. Anderson; Invictus (Bruno Huhn), Mr. Redfield; Concert Etude (MacDowell), Miss Nichols; The Salutation of the Dawn (Stevenson), I Sought the Lord (Stevenson), Mrs. Anderson; Vissi d'Arte (Rigoletto) (Verdi), Mrs. Brower; Al nostrl montl (Il Trovatore) (Verdi), O That We Two Were Maying (Ethelbert Nevin), Mr. and Mrs. Anderson; Sextet from Lucia de Lammermoor (Donizetti) (quartet arrangement), California Mixed Quartet.

Eugenie Kazan, soprano, will give a program at her home, 2525 Steiner street, corner Pacific avenue, on Tuesday evening, November 1st, as part of the official program of Music Week. Miss Kazan will be assisted by Miss Ethel Palmer, a well known and prominent young California pianist. Music lovers are cordially invited to attend; no admission fee being charged.

The Players' Club gave a special per-

of the evening and a detailed report will appear in the next issue of this paper.

Rev. R. T. Rinder of Temple Mann El presided over the musical services during the holidays. Specially imposing and impressive were the Memorial Services on the Day of Atonement, Wednesday afternoon, October 12th. Choir, orchestra and soloists did excellent work and Cantor Rinder is deserving of special credit for the dignified and devout manner in which the music was interpreted.

The Clement Music School gave a most praiseworthy concert at the Colonial Room of the St. Francis Hotel on Friday evening, October 14th. Upon another page of this issue will be found a detailed review of the same. We shall leave editorial comment on the event until the next issue.

EUGENIA ARGIEWICZ'S TRIUMPH

Brilliant Violinist Thrills Three Thousand Enthusiastic Music Lovers at California

By ALFRED METZGER

Eugenia Argiewicz, soloist at the last Sunday morning concert at the California Theatre, once more established herself firmly in the good graces of the San Francisco music lovers, thanks to her excellent artistic expression on the violin. Miss Argiewicz belongs to those artists whose inspirational interpretations serve as an artistic message. Beauty of tone, fluency of technic, depth of sentiment and breadth of vision include the principal features of Miss Argiewicz's accomplishments. She is not only a distinguished artist, but equally so a serious musician, and she could not demonstrate this fact better than by assurance and dignity of bearing. Miss Argiewicz played on this occasion a composition of the modern school. It is a concerto for violin and orchestra by Conus and its various technical intricacies and peculiar harmonic combinations make it specially difficult to perform. Miss Argiewicz is entitled to the deepest admiration for the skillful manner in which she interpreted this work.

The California Theatre Orchestra, under the direction of Herman Heller, once more acquitted itself creditably, specially so in the orchestral part of the concerto and also in a series of compositions as usual well selected and played in a manner to gain the hearty applause of the audience. Leslie V. Harvey contributed to the enjoyment of the program with his excellent organ solo.

Elfrida Wynn Tomorrow

Elfrida Wynn, prima donna soprano, and well known to local music lovers, will sing tomorrow at the California Theatre's morning concert with Herman Heller and his orchestra, offering the aria, Ma Dall'Arrodo from Un Ballo in Maschera by Verdi. Miss Wynn is a sister of the conductor and has just completed a very successful tour of the Orpheum circuit in a musical act which won her high praise from critics all over the circuit. Miss Wynn has appeared in San Francisco before and has proven herself an accomplished artist.

Herman Heller will conduct his orchestra in the following numbers: Marche Hongroise by Berlioz; Wine, Woman and Song, waltz by Strauss; Eugene Onegin, selection by Tchaikowsky; and Espana, Rhapsodie by Chabrier. Leslie V. Harvey will preside at the organ, offering hymn to the Sun by Rimsky-Korsakoff.



HERMINA WEST

The Brilliant and Charming Italian Soprano Who Has Gained Artistic Laurels in Southern California Last Season and Who Is Greatly in Demand Throughout the Pacific West This Season (See Page 4, Column 1)

formance in honor of Blanche Bates and Henry Miller at the Players Theatre on Thursday evening, October 13th, at 11 o'clock. A special program was rendered followed by a reception in the Green Room. There was a large attendance of prominent people and the event was one of the most brilliant ever arranged at this cozy playhouse.

The Loring Club gave the first concert of its forty-fifth season at Scottish Rite Auditorium last Tuesday evening, October 18th, in the presence of an audience that crowded every corner of the big auditorium. Enthusiasm was the keynote

Bronislaw Huberman, the Polish violinist who has just returned to the United States for the first time since his tour as a boy prodigy, gave his opening recital at Carnegie Hall, New York, on Monday evening, October 17th. Huberman returns to the United States as a mature artist after a series of appearances in most of the musical centers of Europe. Mr. Huberman was assisted at the piano by Paul Frenkel. The program follows: Krutetzer Sonata (Beethoven); Chaconne (Bach), Concerts in D Major (Tchaikowsky); (a) Addagio (Mozart), (b) Nocturne (Chopin-Wilhelm), (c) La Clochette (Paganini).

ANNUAL EDITION OUT NOVEMBER FIFTH

Owing to certain information received during the past week we have decided to postpone publication of the Annual Edition until November 5th, or one week later than originally contemplated. This will give some advertisers further opportunity to mail in their copy, and will also give us a chance to embody proceedings of Music Week in the edition. The desire on our part to publish this edition on November 5th is due to an opportunity to honor a friend who has been more instrumental in encouraging the publication of the Musical Review on the Pacific Coast during the last twenty years than any one individual in the country on account of his loyal, generous and whole-hearted support.

ALFRED METZGER,
Editor Pacific Coast Musical Review.

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SCHUMANN CLUB BEGINS TENTH SEASON

With new arrangements of the old Latin literature
of Palestrina, Gallos and Vittoria, the Schumann Club
of New York, Percy Rector Stephens, conductor, is beginning
rehearsals for the season 1921-22. Deems Taylor,
who with Mr. Stephens has arranged for choruses
of women's voices over ninety publications, has recently
been making a special study of these old Latin as well
as the folk songs of Hungary and Czechoslovakia.
These, with groups of Mozart, will make up the program
for the first concert of the season, January 16, 1922. Mr.
Stephens organized the Schumann Club with the purpose
of producing a literature for choruses of women's
voices, and the publications have been an inspiration to
choral organizations throughout the United States.

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Pacific Coast Musical Review

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TWENTIETH YEAR

DAVID BISPHAM PASSES AWAY IN NEW YORK

An American artist, who for many years has been held in the highest esteem by his fellow countrymen, passed into his eternal home and final resting place on October 2nd. David Bispham, one of America's greatest baritones, was one of the very first artists to achieve success and attain universal recognition, not only by his fellow countrymen but throughout the continent. Success abroad in foreign opera houses where he was compelled to sing in the native language never influenced him against his persistent fight for the rights of the American composer. Mr. Bispham was a strong advocate for operas and songs to be sung in his mother tongue.

Bispham was a native of Philadelphia and at the outset of his career as a singer was forced to combine his artistic endeavors with business activities. This was due to the opposition of his parents, who were of the Quaker faith, and therefore having no desire for their son to follow the theatrical profession. However, David's love for music overruled their opinion and he soon gained a prominent position in several Oratorio Societies and with amateur theatrical clubs.

Later, young Bispham went abroad with an uncle who was always in sympathy with his ambitions, and while there he took up the study of singing and the different branches of music in all seriousness. In England, Mr. Bispham became a pupil of the great William Shakespeare, later going to Italy to study with Vanucelli, and also with Lamperti. It was in London that Mr. Bispham received his first prominent engagement and enjoyed his early successes, in light operas and as an oratorio singer. Mr. Bispham was one of the very first Americans to sing in the music dramas of Richard Wagner. This opportunity came to him while in London, where he was called upon to sing Beckmesser in Die Meistersingers von Nuremberg with Jean de Reszke and Madame Albani. Beckmesser was one of Bispham's greatest roles. Other Wagnerian roles which he sang at Covent Garden and in which he became identified as one of the finest Wagnerian interpreters were Kurnewal in Tristan und Isolde and Hunding in Die Walkure.

After several seasons abroad Mr. Bispham was prevailed upon to accept an engagement with the New York Oratorio Society and later with the Metropolitan Opera Company, which at that time was under the directorship of Maurice Grau. His debut was as Beckmesser and his confreres were the two de Reszkes, Emma Eames and the great French basso, Pol Plancon. Concert engagements claimed his attention for a period, and it was here that Mr. Bispham endeared himself to the public as a staunch American artist, for he never failed to include groups of American songs on his programs, which he sang with a perfection of diction which has never been surpassed by any artist.

During the latter portions of David Bispham's life he created the role of Beethoven in the playlet called Adelaide, and after his return to the Metropolitan Opera Company, which followed his appearances as a member of the Damrosch Ellis Opera Company, he created with emphatic success the role of Urok in Paderewski's opera Manru. It was through Mr. Bispham's continued fight for the American singers, composers and operas to be sung in the vernacular that the Society of American Singers was organized in New York, of which William Wade Hinshaw became the president. While a member of this company Mr. Bispham ap-

peared in Mozart's charming operetta called the Impresario and Bastien and Bastienne. Other American artists who appeared in these works were Lucy Gates, Mabel Garrison and Florence Easton.

During the very last years of Mr. Bispham's life he devoted himself to teaching singing and to the imparting of the art of song interpretation. While in California one summer Mr. Bispham created a leading role in Henry Hadley's play which was produced by the Bohemian Club for their midsummer Jinks. Those who survive Mr. Bispham are his two daughters, one who lives in Italy where she is completing a musical education. The other lives in this country with her mother, from whom Bispham was divorced many years ago. His only son was killed during the world's conflict, where he served his country in the capacity of an aviator. Mr. Bispham's body was taken to Philadelphia for burial.

COMPOSER OF HANSEL AND GRETEL DIES

As a result of heart failure, Engelbert Humperdinck, one of Germany's greatest contemporary composers, passed away at Neu-Strelitz. Humperdinck, a native of Siegburg on the Rhine, was born on September 1, 1854. His parents were very musically inclined and Humperdinck at a very early age showed a marked tendency toward the art. Although his family desired him to become an architect, fate destined him to follow the career of his own choice, which resulted in his composing several of the greatest operas ever produced. As a very young man Humperdinck visited Italy and there made the acquaintance of the gigantic composer, Richard Wagner. From that period on he became close friends of the composer and his entire family. He even assisted Wagner in preparing the score of Parsifal for the printers. Wagner's son Siegfried's musical education was entrusted to the discretion of this young genius, Humperdinck. Throughout all of Humperdinck's operas the influence of the older composer over the younger is demonstrated and it has been said that Humperdinck was the only real successor of the Wagnerian traditional style of composition.

The works of Humperdinck which have made his name most famous to American opera lovers are those of Hansel and Gretel and Die Koenigskinder. Both are fairy stories and at each of their presentations at the Metropolitan or other opera houses a great percentage of the audience consists of children. Hansel and Gretel was one of the distinct successes when given at the Metropolitan Opera House in New York and at the Auditorium in Chicago.

The role in which Geraldine Farrar made her most emphatic success years ago at the Metropolitan was the leading character in the Koenigskinder. Associated with her in the work was Louise Homer, Otto Goritz and Herman Jadlowka. Humperdinck came over from Europe to witness the production and this work proved the most popular in the repertory of the Metropolitan Opera Company for several seasons. Humperdinck made two or three visits to this country, each time on a similar mission. Humperdinck was the winner of many competitions and was a professor at many of the largest musical conservatories throughout Europe.

GABRIELLE SOUTHARD'S ORIENTAL PROGRAM

The other day Gabrielle Southard, an artist pupil of Mme. M. Tromboni, gave a delightful oriental program at her teacher's studio in the Kohler & Chase Building, which was admired by a large audience which included some of San Francisco's most prominent musicians and music lovers. Miss Southard made an excellent impression, conquering for herself the praise and approval of everyone present, and establishing for herself a reputation for originality of conception and intellectuality of execution which should serve her greatly in her professional work. Miss Southard sang these various songs in their original tongues and lent them that quaint and picturesque atmosphere which their purpose demands.

Special attraction was lent to this affair by Miss Southard appearing in the costume of the nationality to which the song belonged, and her enunciation of the various oriental languages was concise and accurate, according to those most able to judge. These unique oriental programs ought to be in demand by musical clubs which are always in search of novelties, and since Miss Southard is combining new ideas with artistic expression she will find a ready demand for her successful programs.

The following works were interpreted by Miss Southard on this occasion: Modern Egyptian Songs—Ezan, Muezzin call; Soldier's song, Drum accompaniment; Love song, Tamboura accompaniment, sung in Arabic in outdoor and indoor costumes; Religious Chants—Hebrew Chant (in Hebrew), from synagogue in Cairo, Christian Hallelujah (in Arabic), from the Coptic church, Mohamedan Sirk (Muslim ceremony), from the mosque in Cairo, El Fathah (prayer), Muweshshah (chant of faith); Popular Armenian Songs (in the Armenian language and costume)—New Lullaby (modern), Kalfian; Folk Songs Caucasian Armenia—Milar Belbool, Bishop Comidas, Manir (with spindle), Aghalan; Folk Songs from Van—Anoosh Koun (lullaby), Lament to the Crane, Turkish National March (composed by an Armenian), Love Song (in Turkish), Darabukke accompaniment, air from Pera, in Turkish indoor and outdoor costumes; Japanese Songs (in Japanese language and costume)—Dreams (modern), Ito Byakuren and Y. Kosaku; Dojoji, Echigo, Love Song, these songs are with Japanese Samsen; Songs from India (in Indian costume)—Bhalana (in Hindustani), Vlna accompaniment, Arsevaabrahmana (in Sanskrit), Hymn from Sama Yeda, Kader (Fate), Omar Khayyam, exit in Persian cloak and Yashmak.

SECOND CHAMBER MUSIC SOCIETY CONCERT

The second concert of the San Francisco Chamber Music Society will take place at Scottish Rite Hall on November 15th with Arthur Rubinstein, the famous Polish pianist, assisting. Rubinstein will play the piano part with the Chamber Music Society in the presentation of one of the great quintets of the Slavic School, and will also play in Sonata with Louis Persinger. Rubinstein does not play or practice in accordance with the rules usually prescribed for piano work, but spontaneously interprets, or rather creates, as he sits at the keyboard. Musical circles are anticipating a treat in hearing this unique artist in ensemble numbers with the Chamber Music Society.

HENRI LA BONTE LOCATES HERE

Among the several musicians of note who have recently located in San Francisco, is Henri La Bonte, well known tenor and teacher of singing. Although having been here a little more than a week Mr. La Bonte is already busying himself with pupils and engagements. Among the latter is a joint concert with Mrs. C. Frederick Kohl of New York, in Burlingame, October 26th. Mr. La Bonte, it will be remembered, gave a very successful series of concerts in San Francisco several years ago.

During his career he has sung in opera and concert with many of the world's greatest artists, among whom might be mentioned Melba, Gadschl, Kreisler, Correnno, Matzenaur and others. During recent years Mr. La Bonte has devoted himself largely to teaching, and having been a pupil of such masters of the art of song as Soriglia of Paris, the late David Bispham, Victor Maurer and Heineman of Berlin, he has been able to take the best from the several methods and combine them and adapt them to the American voice, with most gratifying results. In other words, Mr. La Bonte has greatly simplified the long and arduous road to worthwhile singing.

COMPOSITIONS BY CALIFORNIA COMPOSER

The creative work of Mrs. Winifred McGee, formerly of San Jose, but for the past eight years organist of the First Presbyterian Church of Modesto, has been receiving marked attention and criticism during the summer by local artists with the result that the California Club will present two groups of her songs at its regular social meeting on October 25th. Mrs. M. E. Blanchard, head of the Music Department at Mills College, will sing the groups with the composer at the piano. Mrs. Josephine Martin Wilson will be hostess of the day. The Cap and Bells Club will sponsor Mrs. McGee during Music Week, presenting her at its club rooms.

Mrs. McGee's manuscripts have received especial notice from Paul Steindorff, Choragus of the University of California, and veteran maestro of the West, Alice Gentle was so pleased with them that she has selected two numbers to use on her concerting tour of the Coast. Marked features of Mrs. McGee's compositions are the superb musicianship and beautifully and carefully worked out passages and interludes. The new and breezy style carried out along difficult readings is especially pleasing. The new California composer has received a commission to write the music for a number of the cantillations of Mrs. Josephine Swan White, a signal honor and a further evidence of her work. She is a graduate of the University of the Pacific and is a member of the American Guild of Organists.

Mrs. McGee's friends are much elated over her promised future and delegations of them from both San Jose and Modesto will attend the audition at the California Club as well as be present to boost for her during Music Week.

GUSTAVE WALTHER IN LONDON

(From the Birmingham Gazette.)

The British Society for the Relief of Belgian Wounded Soldiers in the United Kingdom, under the patronage of the Anglo-Belgian Committee, approved by the Belgian Government, gave a concert at Queen's College last evening which in point of quality deserved a Town Hall audience at least.

M. Gustave Walther, virtuoso violinist of the Royal Conservatory of Brussels, gave a Romance by Svendsen, a Prelude and Allegro by Pugnani, a Sicilienne and Rigaudeon by Francoeur, a Louis Treize Hunting Song (La Chasse) by Cartier. All were given with ideal perfection of technique, with beautiful tone, exquisite taste, where mere taste was the desideratum and with the odic force emanating from high vitality and temperamental ardor.

Few violinists of the force of M. Gustave Walther have appeared here since Birmingham was Birmingham. M. Gustave Walther is of force sufficient to merit a Town Hall evening to himself alone. The great Bach Chaconne, undoubtedly the finest violin piece ever penned, served further to demonstrate a complete mastery of the instrument. Paganini's arrangement of Non piu mesta came like sparkling Moselle after Imperial Tokay—the Paganini a marvel of virtuosity, the performer's own cadenza almost a miracle of harmonics in altissimo. After this a Chopin-Sarasate Nocturne, a Saint-Saens-Ysaye Caprice and Gypsy-Style by Sarasate made almost an embarras de richesse. M. Gustave Walther will always be welcomed in Birmingham. His violin is an Amati dated 1646.

SYMPHONY SEASON OPENS NEXT FRIDAY

Brahms' Symphony No. 3, Strauss' Till Eulenspiegel and a Ravel Waltz Form the First Program—
Pop Concert at Auditorium

The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will open its season in the Columbia Theatre next Friday afternoon, October 28th, repeating the program on the following Sunday afternoon. For this first pair of concerts a well balanced program has been selected representing both the old and the modern schools of composition. The symphony will be Brahms' No. 3 in F major, generally conceded to be the most melodious and most popular of Brahms' symphonic works, it being often termed the Eroica as it invites comparison only with the Eroica Symphony of Beethoven. The second half of the program will be made up of Strauss' Till Eulenspiegel and a new work by Ravel, La Valse.

In the opinion of many, Till Eulenspiegel is Strauss' masterpiece, and in support of this claim is the interesting fact that Strauss himself has placed this work upon the opening program for his coming American tour. La Valse, which is termed a "poeme choreographique," is the most recent of Ravel's compositions, having had its premiere in Paris last April and will have its first performance in America at next Friday's concert. In this new work Ravel has lived up to his reputation for virtuosity in orchestration, giving elaborate treatment to various Viennese waltz themes. Those who recall other works of Ravel which have been produced here in the past will probably know what to expect in the way of bizarre instrumentation and impressionistic effects.

Interest is becoming very keen among music lovers in the forthcoming Music Week popular concert to be given in the Exposition Auditorium Thursday evening, November 3rd. In selecting the program for this event Mr. Hertz has aimed to appeal to all tastes, the numbers ranging from Schubert's Unfinished symphony to Rubinstein's Melody in F, arranged for orchestra by D'Indy, and Luigini's delicate Aubade. In the Melody in F, Walter V. Ferner will play the 'cello obligato. Other numbers announced are the overture to Mendelssohn's Midsummer Night's Dream, L'Arlésienne Suite of Bizet, Rimsky-Korsakow's spirited Spanish Caprice and the Procession to the Cathedral from Wagner's Lohengrin. With the aid of the exposition organ Elgar's Pomp and Circumstance and the Bach-Gounod Ave Maria will be presented, the organ part being played by Uda Waldrop. In the latter number the violin and harp obligato parts will be played by Louis Persinger and Kajetan Attl, respectively.

HERMINA WEST GAINS ARTISTIC RECOGNITION

During a recent visit to San Diego, Harry H. Hall was invited to hear a young singer, in whom Madame Schumann-Heink was interested, so an appointment was made and when she sang a short program at the Coronado Hotel, Mr. Hall was so delighted that he at once signed her for exclusive management, and has taken every interest to plan for the great future that he is sure is to be hers. This young lady is Miss Hermina West, a native of Alsace-Lorraine, who contrary to the former order of things, came from Europe to America for her training. She has made her home during the past five years with her brother in San Diego, and has had training from Madame Jennie Owen (formerly of New York, whose home is now in San Diego), from Madame Myrr-Hardy in New York, and coaching with La Forge. She has a voice of dramatic quality, smooth as velvet, and easily produced in every part of its extensive range. Her pianissimo is remarkable, clear and true in the natural tone color, independent of difficulties of technic or enunciation, and her forte resonant and unforced.

Miss West was presented in a private musical at the Sandford Hotel, San Diego, before an audience of two hundred guests, and gave a program that has been unsurpassed in many months. She gave a program for the American Legion woman's auxiliary, at the San Diego Club, in which she was received with an ovation, being recalled many times, and responding generously with many extra selections. She has been engaged for a number of important appearances in the West during the winter and will go to New York early in the new year, to coach with La Forge for her New York debut.

Miss West sang on the occasion of her appearance for the auxiliary the following program, which is representative of the type of program she essays: Aria from Rosamunde (Veracini), Songs My Mother Taught Me, (Dvorak), At the Forge (Bemberg), Passing By (Old English), and the Habanera from Carmen as an encore. The second group contained the big Tosca Aria, after which Miss Leota Fairchild, Miss West's accompanist, played a charming group of piano selections, responding to insistent encore with the Intermezzo by Brahms. Miss West sang again, and after her closing group was forced to respond with two encores before the audience was satisfied.

We are sure that here will be one of the great artists in the very near future. She has everything in her favor—voice, appearance, personality, temperament, and the stage presence of a mature and famous prima donna who has everything at her feet.

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PACIFIC MUSICAL SOCIETY'S VARIED PROGRAM

By CONSTANCE ALEXANDRE

The second concert given by the Pacific Musical Society took place at the Fairmont Hotel on Thursday evening, October 13th. It would be rather difficult to state which number stood forth as the outstanding feature of the evening. The program was most varied in its construction, offering novel and interesting works which were most satisfactorily executed by their interpreters. The usual large audience which is always on hand at a Pacific Musical Society concert was again in evidence and they revealed their pleasure derived from the individual numbers by spontaneous applause.

Edwin Calberg, a young but most efficient pianist, opened the program with the Chopin Fantasia in F minor. On the later portion of the program he played numbers by Debussy, Leschetizsky and Liszt. One noticed in Mr. Calberg's playing a firm touch and accurate technic with a fine sense of musical proportion. The vocalist of the evening was Irene Meussdorffer, adequately accompanied by Walter Wenzel. It was truly refreshing to be able to listen again to the gems of Schumann and Reger, songs which I dare say have their equal in beauty but none superior. As an interpreter of the German lieder, Miss Meussdorffer was thoroughly at her ease and gave charming renditions of both Die Lotusblume and Der Nussbaum of Schumann. Miss Meussdorffer's voice, if lacking in power, is recompensed by a quality of sweetness and her diction in the foreign tongue was concise and well enunciated.

That delightful trio which is gaining rapid and just recognition throughout California was the remaining attraction of the program. Marie Hughes Macquarrie, harpist, Grace G. Becker, 'cellist, and Christine How-



EUGENIA ARGIEWICZ

The Distinguished Polish Violin Virtuosa Who Scored a Decisive Artistic Triumph at the California Theatre Last Sunday Morning

ells, flutist, comprise the Trio Moderne, and a more quaint or alluring picture than what these young instrumentalists make cannot be conceived. Since my last hearing of this trio I find that they have gained astonishingly in the finesse of their ensemble, maturity of interpretations and style. They now play with a confidence and poise which can be attained only after repeated and constant working together. There is evidence of energy and a cohesion of musical thought which gives their playing a marked facility and dash which is most entrancing. Especially atmospheric and characteristic of its type was the Hebrew Melody of Achron, and for this piece the trio gained its greatest appreciation.

LONDON STRING QUARTET TO VISIT COAST

The London String Quartet, which played in San Francisco last season with the Chamber Music Society with unprecedented success, is appearing again this year under the exclusive direction of Jessica Colbert in this territory. Besides the appearance with the San Francisco Chamber Music Society, December 19th, Mrs. Colbert has booked this famous quartet with the following important musical organizations: Peninsula Musical Association, Berkeley Musical Association, Stockton Saturday Club, Sacramento Saturday Club, Colbert Concert Course at San Jose, and Musical Artists' Society, Salt Lake City. An appearance will also be arranged in Burlingame, at least one engagement in Los Angeles and a single recital in San Francisco.

The organization will visit the coast during December on their way to Honolulu, and on their return in February will be heard again in San Francisco.

THE ADA CLEMENT MUSIC SCHOOL CONCERT

It is but seldom that the Colonial Ballroom is crowded to its limitations such as it was on the evening of October 14th. The reason of this tremendous audience was for the purpose of hearing the first benefit concert for a scholarship fund given by the students of the Ada Clement School of Music. If all pupil recitals were made as interesting as this one was and if all teachers exhibited such talented and well prepared scholars as did the teachers of Miss Clement's school, one would anticipate concerts of this type with delight instead of the opposite feeling. It is indeed a noble cause for which Miss Clement is striving, one from which the students themselves will reap the benefit. It will be the means of ripening talent which otherwise would be forced to lay dormant and undeveloped. It is to be hoped that this scholarship campaign and all it signifies to the musical standing of this city, as well as to the individual student himself, will inspire the co-operation of many who are interested in art, to lend their support in this worthy cause.

There was not a single pupil who appeared on this program who did not acquit himself with honors and reflect credit upon his tuition. Herbert Jaffe with Gwenith Price played the first movement of the D minor concerto for two pianos by Mozart. Young Mr. Jaffe played with a tone of purity and a technic of accuracy and flexibility. Another little pianist whose works bears watching is Marcus Gordon, who gave the Schubert Impromptu in A flat a very creditable interpretation. His runs were clearly defined, beautifully shaded and finished. Little Josef Hoffman, a lad of about nine or ten years old, more than held the attention of his audience with his unusual talents. This youngster has musical instinct and temperament which is inborn, and this gift is combined with a good tone and a sincere reverence for expression.

Claire Rogers played the Scherzo by Van Goens and the Bach Arioso, drawing from her 'cello a musical singing tone and exploited a delightful sense of rhythm and clean execution. Elvira Swain proved to be an unusual harpist by her opulent tone and poetic keenness of her musical subject. She possesses charm and is gifted with imaginative ability. The concert was brought to a close with the Trio of Mendelssohn in D minor, the first movement of which was splendidly performed by Jack Moulthrop, violinist, Emmet Sargeant, 'cellist, and Aida Marcelli, pianist.

CONSTANCE ALEXANDRE.

PHILHARMONIC TRIO CONCERT

Thursday evening, October 13th, was the opening concert in its series of three for the Philharmonic Trio, presented by the Greek Theatre Course, at Wheeler Hall. Organized a year ago, with constant rehearsals, this trio has made rapid strides since its initial concert last winter. Comprising men of wide orchestral and concert experience, one could well expect work of high order. On this occasion the Mendelssohn Trio, op. 49, and Arensky, op. 32, were read with authority and fine judgment. Wenceslao Villalpando, 'cellist, secures a tone of warmth and beauty, which is never over-sentimental but supplies, at all times, just the necessary depth. Orley See combines a dexterous technic with a singing tone in the violin, and these two instruments were so well blended, in many passages, one could note the change only through the eye. Mr Carruth, who obtains from the piano a smooth-flowing and tinkling tone, knows how to keep that instrument well subdued in ensemble.

Proper balance and intellectuality were marked features, while a strong rhythmic sense was not lacking. In the Mendelssohn, the Scherzo and Andante were the best movements, but it was in the Arensky, with its somewhat sombre mood, that the Trio rose to its highest peak, and especially in the Elegia, or third movement. The rapt attention of the audience and that indefinable silence which clings to the last notes, as well as prolonged applause, greeted this movement, while the entire trio was given a most sympathetic interpretation.

Madame Florida Parrish-Moyle, coloratura soprano, assisted with a well-chosen group of five songs. Possessing a voice of splendid range, which has had the best of training, the singer adds to it sound musicianship, good program building, and a gracious personality. Many singers could well emulate Mrs. Moyle in her natural, sane, stage presence. The Carey Pastoral and Scarlatti Se Florida e Fidele very naturally lead up to the dramatic aria from I Lombardi, which was given with brilliancy and color, and received spontaneous recognition. Estelle Drummond Swift gave splendid support at the piano, and added much to the evening's success.

The remaining concerts will be devoted entirely to instrumental works and will come on October 27th and November 3th. In the former, the Beethoven Trio, op. 1, No. 3, and Dvorak Slavonic Dances, A major, A flat major and F major, will be the Trio's offerings, with the Cesar Franck Sonata for violin and piano, constituting the second number. The final concert will find Mr. Villalpando and Mr. Carruth offering the Grieg op. 36 Sonata and the Trio will be heard in a group of lighter numbers, probably including a resident composer, and the Smetana Trio, op. 15.

Johanna Kristoffy

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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The following numbers were very artistically interpreted: (a) Impromptu (Arensky), (b) Rhapsodie No. 11 (Liszt), Stella Howell; Melodie in E major (Rachmaninoff), (b) Grillen (Schumann), Hazel Land; (a) Fantasie in C minor (Mozart), (b) Barcarolle No. 5 (Rubinstein), Esther Hjelte; (a) Waltz, (b) Mazurka, (c) Polonaise (Chopin), Audrey Beer; (a) Prelude in C minor (Czerwonsky), (b) Monologue (Moszkowsky), Mabel Brousseau; (a) Polonaise Militaire (Chopin), Adele Vollmers; (a) Fantasie in F minor (Chopin), (b) Le Lucciole (Leschetizky), Edwin Calberg; Liebestraum (Liszt), Grace Hjelte; violin solos—Viennese

Song (Kreisler), In the Canebroke (Gardner), Helen Hjelte with Grace Hjelte at the piano.

The Sequoia Little Theatre announce the opening program by their players to take place on November 1st and 5th at their Little Theatre on Washington street, near Polk street. Three one-act plays will be interpreted and performances will continue every Tuesday and Saturday nights. The plays for these coming occasions will be: Two Pierrots, by Edmond Rostand, translated from the French by Ruth Brenner; The Stepmother, by Arnold Bennett, and The Locked Chest, by John Masefield. A musical program will be rendered during and between the plays.

Warren D. Allen, organist of Stanford University, announces a most interesting organ recital to be given at the Stanford Memorial Church on Sunday afternoon, October 23rd, and repeated on Tuesday afternoon. The feature of Sunday afternoon's program will be the violin solos rendered by Miss Elizabeth Peirce, daughter of Professor G. J. Peirce, who has recently returned from Boston, where she studied with Charles Martin Loeffler. The program will be as follows: Sonata cromatica (Pietro A. Yon); (a) Arioso (Bach), (b) Bourée (Handel), Miss Peirce; Traume (Wagner), Toccata (Augustin Barie). The organ numbers will be repeated on Tuesday afternoon and on Thursday afternoon the recital will be: Sonata No. 3 (Guilmant), In dulci júbilo (Bach), Capriccio (H. A. Mathews), Reverie (Frank H. Colby), Piece herolque (Cesar Franck).

Schumann-Heink will include in her San Francisco program, which will be given at the Century Theatre on Sunday afternoon, November 27th, a group of the great arias from Wagner's music dramas. She will sing the Erda song from Rheingold; Waltraute Scene from Gotterdammerung; Brangane's Call from Tristan and Isolde, and the Shepherd Song from Tannhauser. The Schumann-Heink program will also contain songs and arias in Italian, English, French and German. She will be assisted by Arthur Loesser, pianist.

MADAME CAILLEAU'S STUDIO RECITAL

The first monthly audition of the present season given by the pupils of Madame Rose Relda Cailleau took place at her residence studio, 3107 Washington street, on Saturday afternoon, October 8th. Madame Cailleau prepared a varied program for this occasion which was most acceptably interpreted by her talented scholars. Marked progress is noticeable in several of these students and for this reason as well as others, these monthly concerts are invaluable to reveal the strides being accomplished. The program rendered was as follows: (a) You (Carr Moore), (b) In the Steppe (Gretchaninoff), Miss Marcelle Lehmann; (a) Her Rose (Coombs), (b) Just a Wearin' (Bond), Miss Sue Thorne; (a) Petites Roses (Cesek), (b) Un doux Lien (Delbruck), Miss Jane Gallagher; (a) Hush Little One (Bev-gain), (b) Coming Home (Willeby), Miss Caroline Brueker; (a) aria—Mignon (Thomas), (b) Marguerite (Helmund), Richard Hunter; (a) Homing (Del Riego), (b) Dawn on the Desert (Ross), Miss Helen Mauser; (a) I Know a Hill (Whelpley), (b) Cry of Rachel (Salter), Miss Crinne Keefer; (a) Awakening (Elizabeth Mills Crothers), (b) Her Dream (Waller), Miss Blanche Kollmann; (a) Dreams (Wagner), (b) Vol che Sapete (Mozart), Mrs. Carolyn Graham, Mrs. J. Baalman at the piano.

Gossip About Musical People

The San Francisco Symphony Orchestra, Alfred Hertz, conducting, will open the Colbert Concert Course in San Jose on November 4th, which is to be given in the Morris Dailey Assembly Hall at the State Teachers College. There has been even a greater demand for season tickets this year than last year. And the hall will undoubtedly be sold out by season subscriptions. The other artists engaged for this course include: Olga Steeb and Myrtle Claire Donnelly, London String Quartet, Arthur Middleton, Myra Hess, Florence Macbeth and San Francisco Chamber Music Society.

Ida Scott, dramatic lyric soprano, and Kajetan Attl, Bohemian harpist, are giving joint recitals this season under the direction of Jessica Colbert. Miss Scott sings songs in Italian, French and English in costume with harp accompaniment, and the rest of the program is composed of harp solos by Mr. Attl. This attractive combination has been booked by Mrs. Colbert with the Petaluma Woman's Club, Sacramento Saturday Club, Atascadero Musical Club, Los Angeles Friday Morning Club, Chaffey Concert Course at Ontario, and the Adelpian Club of Alameda, and have many other engagements pending.

Miss Lorraine Ewing presented twelve of her pupils at an informal recital last Saturday at her studio on Carl street. All the little performers were under twelve years of age. The program was as follows: Fairy Polka (Aquebella), My Jolly Rag Doll (Hopkins), Miss Mildred Shay; Etude (Lambert), Miss Nadine Holliday (5 years); Slumber Song (Lambert), Etude (Lambert), Miss Helen Lee; Minuet Antique (Beethoven), Valse (Burmuller), Miss Laura Burke; Fairy Gavotte (Aquebella), Vacation March (Streabhog), Miss Edna Morris; Playing Tag (Gurlitt), Miss Roma Meyer; Elfman's Serenade (Gaynor), Pixies' Gavotte (Brown), Miss Elizabeth McWood; Blue Danube Waltz (Strauss), The Butterfly (Merkel), Miss Reeva Zellinsky; Duet, Louis du Bab (Gillet), Misses McWood and Burke; In the Boat (Franke), Ghost Story (Gurlitt), Miss Anna Hemp-hill. Miss Ewing will present twenty-four of her pupils in a public recital in December at the Fairmont Hotel.

The Swayne Fortnightly Group of Oakland met with Miss Esther Hjelte on Saturday evening, October 15th.



ELFRIDA WYNN

The Delightful Serbian Soprano Who Is the Special
Feature of the Sunday Morning Concert at the
California Theatre Tomorrow

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, October 17, 1921.—Our chamber music season opened with an interesting recital by the Zoellners, who have done so much for this art on this continent and in this city. It was this organization who revived chamber music about three winters ago when for several years we had been dependent on visiting ensembles for this musical joy. One may doubt whether there is another chamber music group equally active and equally generous with changes of program. This is a decided advantage from the standpoint of the public, the student and the composer. The latter have every reason to be grateful to the Zoellners. We have pointed this out repeatedly. Of course, this versatility is not altogether an advantage, as it evidently does not give the Zoellners always sufficient time to achieve that grade of technical finish and interpretative eloquence which we loved so much in previous concerts.

Last Monday we heard Haydn's Quartet, op. 76, No. 3, the Grieg Quartet, op. 47, and a group of one movement pieces: an Adagio from the quartet No. 3 by Jules Mouquet, the Mozart Minuet from the D minor Quartet (Koechel No. 421), and a novelty, a paraphrase on Old Black Joe, by Alfred Pochon, the viola player of the Flonzaley Quartet, who, by the way, dedicated this piece to the Zoellners. Few seats were left unoccupied in the Ebell Club Auditorium. It seemed therefore specially regrettable that the quartet was not in more of a playing mood. In spite of moments of much beauty, we must say that generally, we missed technical finish, a certain warmth of expression and that interpretative depth to which this ensemble owes its reputation. Phrasing and style which are the main assets of the Zoellners were weak that night. In the Mouquet and the Pichon selections the tonal quality was pleasing, but left much to be desired in the graceful Haydn and the rhythmically and polyphonically so powerful Grieg.

Hearing the Mouquet our mind registered in a vein of humor, "This has been written at Bayreuth," for in phraseology and harmonically the work is overshadowed by the composer of Tristan and Isolde. Of course this is only an analogy, but it reminded us also of Wagner's song Dreams, that harmonic Tristan study.

Pochon's transcription of the folksong Old Black Joe, is musically negligible in every respect. It can scarcely be called chamber music for it is not polyphonic. His part-writing is rather poor, and so are the few harmonic modulations, which are so obvious that the whole amounts to little more than a bagatelle. It would not be accepted from a student who wishes to graduate in composition from a conservatory of music. Why did the Zoellners play it? They have so many better new works on their shelves!

Incidentally, they have left for a tour through the South, leading them to Chicago and New York. They will play sixty-five concerts and be home about the middle of December. Certainly, a big record for a quartet—sixty-five appearances during that short period. Which proves that they have much to give!

Many music lovers greeted also the Saslavsky Chamber Music Ensemble, now consisting of Alexander Saslavsky, the violinist himself, Maurice Amsterdam, violoncellist, and Frank Moss, whose pianistic attainments already are known here.

Dvorak's Dumky Trio, the Franck sonata for violin and piano, and the A minor Trio by Tschalkowsky, formed a typical Saslavsky program, rich in color and rhythmically wide awake. There prevailed enjoyable balance of tone. Even in the quicker movements this element was preserved, resulting in delicate nuances. Strange to say in some of the slower movements there was less finish of technique or tonal purity and the phrasing lacked distinctiveness. On the other hand, there prevailed always good conception of style during every number.

Mr. Saslavsky received a warm personal greeting which included also Mr. Amsterdam, whose ease of technique and refined tone were well liked. Frank Moss, who shared the main part of musical labor with Mr. Saslavsky, again was the artistic and subtle player who took fine care of good ensemble effects.

Our Philharmonic Orchestra premiere is drawing near. Conductor Rothwell and his players are holding two rehearsals daily. Hard but interesting work for the program is a delight to every true music lover: Brahms' first symphony, Gliere's Sirens, a Mahler movement and Wagner's Ride of the Valkyries. Few conductors will dare to open their season with such a difficult program. However, our musical dictator quite evidently is leading his legion to success, as occasional cavedropping at the rehearsals reveals.

There will be a number of musical notables present at the opening pair of concerts Friday and Saturday. Pierre Key, eminent New York critic and editor-publisher of that keenly-minded weekly, The Musical Digest, will represent the musical augurs from the East. In his honor a reception is planned by the Board of Directors of the orchestra at the California Club after the Saturday night performance. We learn also indirectly that Mr. Clark has again proven the great musical philanthropist, by deciding that the box office receipts taken at the concerts for school children be turned over to the school authorities to swell their purchase fund for the equipment of school orchestras.

When will Los Angeles wake up and realize what Wil-

liam Andrews Clark Jr. is doing for us? Maybe our City Council will name one of our two-by-four grass-plots at a street crossing "Clark Square." In the meantime Mr. Clark may rest assured that the patrons of his concerts long ago in their hearts have granted him the "Freedom of the City," of their inner world which has been made more beautiful by these concerts.

As already announced Mme. Alma Stetzler, well-known prima donna in the East, and for the past eighteen months Roland Paul's associate, now has taken over Mr. Paul's studio, his private pupils and operatic class. That this successorship has been happily chosen is well proven by the fact that Mme. Stetzler is about as hard to find at leisure as was her predecessor. Nevertheless we assumed that even busy vocal teachers must imbibe a certain quantity of lunch and it was then when we found that Mme. Stetzler shared our pet subject, opera in the West by a good Western company and in English to as great an extent as possible.

"If people only would see through that silly superstition that opera cannot be sung in English. It is a lazy excuse of some managers who find it more profitable to produce again and again those time-honored or time-worn, so-called Italian and French classics. I have sung in the companies of Col. Savage and Josef Sheehan, touring this country and Canada. We gave opera in English and to capacity houses, which proves that opera in our own language appeals to the people. It is not only Boston with its old culture that enjoyed the English opera performances of the Castle Square Theatre Company, but the people in towns of every type react quicker towards opera in their own language than in French, for instance. I say French, for I have not the least ill-feeling against my Italian colleagues, many of whom are my friends. But this country never will gain its musical maturity unless we remember that English is a musical language, that clear diction in English is merely a matter of proper application, for our words are rich in vowels and our consonants flexible and of musical timbre," Mme. Stetzler commented.

"To begin with, once we establish the opera in English habit, we shall have more companies, and good opera for less money. A company touring here all the year, that is to say the West, should be able to give good performances and charge not more than three dollars for the best seats, with prices running as low as seventy-five cents. We have many good voices here that could be enrolled for minor parts and the chorus. The cast should be formed of American singers, from any town, no provincial preference should be permitted. We have orchestras in the West, and I am sure, big managers, who could launch such a project. Of course such a permanent organization needs the support of the public. Here our great Woman's Clubs could ideally combine their forces with our business men to raise a guarantee fund in every city. And the time will come when our city budgets, too, will include allowances for such purposes.

"Then we shall hear American works. And American composers will be encouraged to write more and better operas. Incidentally, we will also enjoy the true classics of opera, Mozart, Beethoven, Weber, Gluck, Wagner, to mention just a few, not to forget Nicolai's lovely and humorous Merry Wives of Windsor. Permanent opera West will come, when? As soon as we create the conditions for it. And that we can do in our studios and in the drawing rooms of our friends," Mme. Stetzler concluded very emphatically.

Los Angeles for many years past has enjoyed the reputation of being a "recital town," while San Francisco, our rival in the race for musical supremacy on the Coast, enjoys the distinction as an "opera town." Perhaps if our theaters were better equipped for music-dramatic presentation this would be different, for it is not lack of love for opera which earned us this epithet. In fact our distinction of being a "recital town" may well be taken as a compliment, if we not only count our concerts, but study our programs. (Somehow in music too we "weigh" rather than "count").

One distinct reason for Los Angeles being dear to Eastern concert managers are Impresario Behymer Philharmonic Courses, for the past twenty-five years the "cantus firmus" of the musical life in the Pacific West reaching from Sacramento to San Diego and beyond El Paso in the Southwest, with this city as the radiating center. Since this musical-managerial innovation started by Mr. Behymer, 1896, Philharmonic Courses have become conveniences in many parts of the country for concert-goers, concert-givers and concert-director, artistically and financially.

This year Manager Behymer has combined twelve events into an Evening Series. Amelita Galli-Curci, John McCormack and Anna Pavlova are the "crowned" heads gracing the musical nobility. Mabel Garrison opens the procession November 15, followed by Arthur Rubinstein, pianist, November 28th; Emmy Destinn, soprano, December 13th; Louis Graveure, baritone, December 15th; Renato Zanelli, baritone, together with Grace Wagner, soprano, January 5th; Helen Stanley, soprano, February 2nd; Anna Pavlova, January 26th; Reinhold Werrenrath, tenor, February 16th; Vasa Prihoda, violinist, February 28th; Amelita Galli-Curci, March 14th; John McCormack, April 17th, and Percy Grainger, that eminent composer-pianist on April 25th closing the course.

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musical America of tomorrow as represented by our young violinists, artist-pupils of Gregor Cherniavsky. Trinity Auditorium was crowded to the last seat, a fine tribute to Gregor Cherniavsky, the violinistic mentor, who, a true disciple of the great Leopold Auer, has created a unique place for himself in the West. Readers of this column will remember perhaps the sensation last year's recital of Cherniavsky's artist-pupils created. Then even the stairs to the galleries in the Gamut Club Theatre were crowded by those unable to find seats. Now another record has been established with a pupils' recital before the packed Trinity Auditorium. And it was fully worth the coming, for Cherniavsky pupils show excellent training. Their strong bowing reveals the typical Auer method, while the left hand execution is nothing less than formidable in its exactitude and fluency. These qualities are genuinely revealed by the more advanced students and are distinctly in the making of younger ones.

That, however, genius will triumph over detriments of youth was demonstrated promisingly. Both the eleven-year-old Henry Sugar, and Ruth Wilson, equally young—a budding Mischa Elman and a future Kathleen Parlow—delighted and startled their audiences when playing the Sarasate Fantasia on Faust and his still more taxing Gipsy Airs. Master Henry is a born fiddler. He has already that aggressive playing of Elman. He masters double-stops well, and already there is something big about his sweeping manner of bowing. Of little Ruth—indeed she is not little in her playing, for, when she plays she has the innate matureness of a young woman—this can be said with even more emphasis. She, too, counts only eleven "springs," and there is something springtime-fairy-like about her, for the fluency of her technic and the amazing capacity for nuances indeed is fanciful, yet real. Her calm bravura during the exasperating difficulties of the last movement was astounding, specially as there is nothing mechanical in her playing. Both she and Master Henry are well worth watching.

Miss Elsie Manion showed much elegance and good tone in the extremely difficult Otello Fantasy by Ernst. Brilliant execution and strong technic is also the equipment of Villa Wasterlin who rendered Kreisler's Caprice Viennoise and the Perpetuum Mobile by Ries. Elcy Fletcher proved her pleasing tone quality and smooth technic in the Bruch G minor concerto. All Cherniavsky pupils are evidently trained that true pitch is an absolute essential.

Much praise must also be given Miss Esther Bergman, Miss Louise Shaw, Miss Ethel Burlingame, Miss Mildred Herman and Master Sam Romney whose efforts we could not witness owing to simultaneous reportorial duties, but whose playing has been highly valued from competent sides. Mrs. M. Hennion Robinson bore the burden of the accompaniments with her usual fine musicianship.

Grace Wood Jess, one of the few artists who can convey a deep message through a simple medium, will be heard in Pasadena and Los Angeles during the next few days. On the 18th she is to appear before the Shakespeare Club of Pasadena and on November 1st, a Tuesday, in a public evening recital at the Gamut Club Auditorium. Folksongs in costume from England, Ireland, France, Russia, a few Negro Songs and tunes much liked by the Kentucky mountain folk, that is all, and yet it is so much, as Miss Jess expresses in a personal letter to your scribe: "I love songs that—to me—are so full of richness and charm, and interest. Folksongs, one must love them, study and understand their true significance to be able to visualize them to an audience."

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Thus we shall hear several Russian songs, new to America, not only to the West, and the wonderful French Jesus Legends. With our so top-heavy modern art it is good to hear an artist who reveals charms in the last instance just as great, yet that are simple in their genuineness, for they were spontaneously created.

Mary Louise Perry, soprano, will give a charming program at the Ebell Club House, November 3rd, with Earl Bright, 'cello, Adelaide Trowbridge, piano and A. M. Perry, violin, as contributing artists. Mme. Perry is a charming vocalist so that an enjoyable program may be anticipated, the more as her fellow-performers share this same distinction.

Leona Hastings-Blank, well-known pianiste from Berkeley, who is visiting her brother, Dr. Ray Hastings, Auditorium organist, will appear with him in a program for piano and organ Sunday morning preceding the service of Temple Baptist Church at the Auditorium.

Over one hundred and fifty prominent people in musical circles assembled last Sunday afternoon at the home of John Smallman for the reception tendered to Mrs. Caroline B. Eager by Mr. and Mrs. Smallman. Mrs. Eager is very prominent in Los Angeles club circles, and at present is a director of the Matinee Musical Club. The musical program during the afternoon was presented by John Smallman and three of his artist students: Mrs. Jessie McDonald Patterson, Miss Elizabeth Monser, and Mme. Zonia Zariova, a native of Russia, who did Russian folk songs in costume.

Mr. Smallman sang At Night (Rachmaninoff), The Way of June (Treharne), Tes Yeux (Rabey). He was accompanied by Lorna Gregg, Miss Patterson gave with fine success Night, and the Curtains Drawn (Ferrata),

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The Icicle (Bassett), and Minor and Major (Spross). Miss Elizabeth Monser, contralto, revealed her impressive style in If Thou Wert Blind (Johnson), L'heure Exquise (Poldowski), and Time Was I Roved the Mountains (Lohr). Mme. Zarlova appearing in real Russian costume rendered expressively an aria from The Life of the Czar (Glinka), adding in pleasing contrast with Russian Gypsy songs sung characteristically.

Gamuteers and guest of the Gamut Club will long remember the last monthly dinner and reception which opened with a charming ceremony in honor of Mrs. M. Hennion Robinson, that truly artistic accompanist of the Woman's Lyric and of the Ellis Club, who was the helping angel in numerous solo recitals. In recognition of her great services for Los Angeles as a music city she was officially notified of her election to the singular office of "Little Sister" to the Gamut Club Members. As only one artist may hold this distinction the honor thus bestowed on her can well be measured.

An unusually fine musical program followed. Mabel Strock, dramatic soprano, made a strong impression, with this, her debut in the West, Carolyn LeFevre, violiniste, Lysbeth Lefevre, celliste, and Mona Content, pianist, bloomed forth most charmingly as the musical "Gamut Club Rosebuds." Henri Le Bonte, gifted tenor, received a cordial reception, for his great efforts for Los Angeles as a music-city are still gratefully remembered. (Mr. Le Bonte expects to follow the call of his muse in San Francisco). Ward Stephens, the prominent teacher and recitalist, himself a composer of note, spoke about the creative side of music. A cordial welcome was given to Mme. Norman Reilley, contralto and Harold Stanton, tenor, both of Denver, whose duets will open to them the doors of this city as quickly as they did the appreciation of their audience. Homer Grunn, pianist-composer, was warmly greeted, introducing two of his own creations. F. X. Ahrens, well-known conductor, chatted of his own profession. Carl Gantvoort, baritone of the former Savage Opera Company, delighted his hearers with his finished art. Frieday Peycke, who had just returned from the East, had to ransom herself with five of her own compositions, with Francis Murphy, baritone, closing the musical program. Impresario L. E. Behymer, as president of the club, with deeply sympathetic words then thought of that great singer, David Bispham, adding a solemn note to the joyful program of the evening. Warm appreciation also was expressed to Charles Draa, whose efforts on behalf of the program together with President Behymer bore such pleasing harvest.

Motion Picture Music

Delightful humor, romance, a bit of brilliant virtuosity and impressive grand opera selections made the "Concert Retrospective" greatly enjoyable to the immense audience which filled the Grauman Theatre yesterday morning. Director Guterson paid a charming compliment to Mrs. D. J. Grauman, widow of the late founder of these popular Sunday morning musicales, when he rendered her own composition, a Waltz, most enthusiastically received, with much finesse. There was prolonged applause until Mrs. Grauman personally appeared on the stage acknowledging the appreciation of the public who evidently wished to express at the same time their sincere gratification about these concerts inaugurated by the late theatre-magnate. Rubenstein's brilliant concerto for piano and orchestra was played with dash and aplomb by Mlle. Colette Jacquard, whose facile technic earned her spontaneous applause from her listeners.

Real musical humor, as in Sullivan's Mikado, again received its full share of undying popularity when charmingly rendered by Conductor Guterson and his instrumentalists. Then followed a trio of musical miniatures, Romance by Rubinstein, Mendelssohn's Spring Song, and spirited La Media Noche (At Midnight) by the Mexican composer Avilez, given effectively. A Mendelssohn Potpourri, rendered by request, and Tobani's Echoes of the Metropolitan House, a medley of grand opera melodies again brought rich honors to orchestra and leader.

Carl D. Elinor is proving his versatility at the California with music that conveys thrills to Lon Cheney's Ace of Hearts, and add a gay note of exhilarating freshness during Ben Turpin's Love and Doughnuts. We hope to make Mr. Elinor "talk" before long about his art of synchronization.

MILL VALLEY MUSICAL CLUB CONCERT

A second successful season was completed on Tuesday evening, October 11th, at the Mill Valley Musical Club. Miss Ethel A. Johnson, organizer and president, was elected for a third term. She is earnestly working to make this little club one of the foremost hereabouts; and now it stands with a membership of one hundred and twenty-five. They also boast of having presented some of the biggest artists about the bay with return engagements. The closing program listed Mr. and Mrs. Uda Waldrop. Mrs. Waldrop sang a group of her husband's compositions that were received with great enthusiasm and repeatedly gave call for encores. Her last group also was delightful beyond measure. Mr. Wal-



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drop, it is needless to say, was as usual the splendid accompanist and inspired the singer with his efficiency.

Little Miss Madaleine Harrington, who has just returned from Sargents in New York was indeed delightful and most interesting. Her readings had that grace and charm that readers usually lack. Her personality won her audience immediately. The officers and board of directors for the coming season are the following: Ethel A. Johnson, president; Grenville S. Pettis, vice-president; Edwin Dillon, secretary; Miss Hertha Meyer, treasurer; directors—Madame M. Tromboni, Mrs. John H. Garrett, Miss Ruth Reynolds and Mr. Leigh Hemingway.

The following numbers comprised the program rendered on October 11th: Songs—(a) Spray, (b) The Fairy Lullaby, (c) Life Eternal, From Family Club Play, The Fountain of Youth (Uda Waldrop), Mrs. Marguerite Raas Waldrop, Mr. Uda Waldrop at the piano; Readings—(a) Du Bureau (scene) French play (Sache), (b) The Confessional (Storey), (c) Peg O' My Heart (scene) (Manners), Miss Madaleine Harrington; Songs—(a) Aria, Lakme (Delibes), (b) Do Not Go, My Love (Hageman), (c) The Night Wind (Farley), Mrs. Uda Waldrop.

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SCHMITZ PLAYS TOMORROW

Scottish Rite Hall will be crowded with genuine music lovers tomorrow afternoon for it will be the last opportunity in San Francisco this season to hear the famous Frenchman, E. Robert Schmitz, and his pianistic art. This consummate exponent of the "musical moderns" and disciple of Chopin and Beethoven, will offer a beautiful program of gems ranging from Bach to Debussy and including the Italian, French and Russian schools.

The list of compositions to be played includes the G minor Fantasie and Fuga of Bach, arranged by Franz Liszt; Burlesca, Bourée and Gigue by Scarlatti; Soeur Monique by Couperin; a Chopin group including C Minor Nocturne, Revolutionary Etude, F sharp major Nocturne, and the famous Military Polonaise. Schmitz will also play Factories by Mariotte, which will here be presented for the first time in America. Debussy is represented by his Moonlight and Toccata, and Ravel by Frolics of the Water. The Russian school will have for its examples compositions by Llapounoff and Borodine, and Schmitz will bring this titanic program to a close with Saint-Saens' spirited Toccata.

The concert will begin at 2:30 and will be under the management of Selby C. Oppenheimer.

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ARTHUR HACKETT TO SING

Arthur Hackett, the muchly lauded American tenor, will give one of his inimitable song recitals in this city on Monday afternoon, November 7th, in the Colonial Ballroom of the St. Francis Hotel, marking the first of a series of extraordinary subscription concerts in the Alice Seckels' matinee musicales.

Hackett is a singer of the type that makes particular appeal to American audiences. His programs are of that diversified nature entitling him to rank as an interpreter of every school of composition. At his St. Francis recital Hackett's numbers will include works from Handel oratorios, a group of German lieder from the pens of Brahms, Schubert, Schumann, Russian gems by Rimski-Korsakoff, Rachmaninoff, Arensky and Borodine, French songs by Faure, Hahn, Bemberg and Leoremand and a group in English which will include writings of Horsman, Manzuca and Mrs. H. A. A. Beach.

The Hackett recital will be followed on Monday afternoon, November 28th, by the first appearance in San Francisco this season of Mabel Garrison, the leading coloratura soprano of the Metropolitan Opera Company, whose recital will mark the second of the Alice Seckels' events. In January Helen Stanley is announced for this series. Vasa Prihoda, the Bohemian violinist, plays in February. The March event will be a joint recital by Cecil Fanning, baritone, and Yolanda Mero, pianist, and in April Percy Grainger will be heard. The appearances of these artists in the Seckels' series will be their only recitals in San Francisco and the series is purely one of subscription. No tickets will be available for any of the individual events.

RUBINSTEIN ACTIVITIES

When Arthur Rubinstein, the famous Polish pianist, comes to San Francisco next month under Selby C. Oppenheimer's management, he will find arrangements made for him which will give him a varied and busy list of engagements in this and other cities of Northern California. Rubinstein will make his first appearance in San Francisco as special guest artist with the Chamber Music Society on Tuesday evening, November 15th. His only recital will be given at Scottish Rite Hall on Sunday afternoon, November 20th, and he will appear as soloist with the San Francisco Symphony Orchestra, Alired Hertz, Conductor, at their regular pair of symphony concerts on Friday and Sunday, November 25th and 27th.

The most flattering reports of the artistry of Rubinstein have long since reached local music lovers. His most famous conferees have "dubbed" him one of the outstanding geniuses of the age, and the late Huneker in the New York Tribune stated that he was more than a fitting personality to wear the mantle of his namesake, the famous Anton. When Manager Selby C. Oppenheimer was in New York two years ago he heard Rubinstein play and immediately engaged him for his California circuit and these coming concerts will be Rubinstein's first opportunity of fulfilling the promise he then made Oppenheimer to come West at his first chance.

HEIFETZ HERE SOON

A clear conception of the unusual gifts that now place Jascha Heifetz at the top of his profession is given in an article signed by W. J. Henderson, the famous writer of the New York Sun, in which he says: "Heifetz possesses an exceptional and exquisitely beautiful tone. His bowing is alive with sensitiveness. His style is ravishing in its purity. And these three qualities are prominent in spite of a technique which excites amazement and admiration. The boy's taste, which must have been inborn and instinctive at first, is fastidious to the last degree, but there is nothing emasculate in his playing. He is a sound artist in that he has sound musicianship backed up by aesthetic perceptions of the most delicate type. Dignity discloses itself in his physical poise, and publishes itself in the aristocratic features of his style. Heifetz, though a youth, has to be considered by the standards applied to the art of the masters."

As already announced, Selby C. Oppenheimer has arranged with Heifetz to give two recitals in San Francisco at the Century Theatre on Sunday afternoons, November 6th and 13th, and the local impresario reports that there is already an advance sale of extraordinary proportions for these events.

ALCAZAR

Beginning Sunday afternoon, October 23rd, will be "Welcome Home Week" at the Alcazar when Dudley Ayres, the justly popular leading man, will make his reappearance in Cosmo Hamilton's sensational comedy, Scandal, a brilliant play with a touch of the Bohemian and many deliciously amusing situations. But this is only one of the surprises in store for patrons of the renowned O'Farrell Street playhouse. Two new faces will be seen with the Alcazar players. They are Ethel Shannon, talented ingenue, and Richard C. Allen, clever second man and "heavy." With Dudley Ayres returning from his much needed rest and vacation refreshed, reinvigorated and ready for the best season of his career and the addition of two players of wide reputation the production of Scandal, a toothsome morsel of fun and gossip, should be notable in the annals of this playhouse. Scandal was presented for a long season at the 39th Street Theatre, New York, where its sparkling lines and cleverly conceived characters made it a pronounced success.

Ethel Shannon comes here from the Hollywood studios where she was recently featured with Bert Lytell, William S. Hart and Charles Ray. She has also appeared on the stage with Maude Adams in Peter Pan and H. B. Warner in Alias Jimmy Valentine. Allen has just closed an engagement at the Morosco Theatre, Los Angeles. He has played in the principal stock houses of America and under the direction of David Belasco was starred in Peter B. Kyne's Land Over Yonder. Gladys George, the Alcazar's feminine star, will have a particularly pleasing role in Scandal and Dudley Ayres will also be found well cast. The play deals with the desire of a young woman for a sensation which she finds in an artist's studio where she is surprised by her fiancé under rather embarrassing circumstances. The "scandal" is the result.

This week the Alcazar is resounding with laughter by reason of the excruciatingly funny lines in It Can't Be Done. Gladys George is well cast, Emelie Melville has an interesting characterization and Ben Erway is having one of his best parts.

A MATTER OF CIRCULATION

A great deal of attention is given by advertisers to CIRCULATION. Indeed the question of "how much circulation have you?" is constantly dinned into the ears of advertising solicitors. But did you ever realize that ALL the DAILY PAPERS TOGETHER do not reach any more musical people, including teachers, professional musicians, students and concert goers WHO READ MUSICAL CRITICISMS than the Pacific Coast Musical Review does ALONE. They may not all actually subscribe to the paper, but if they are really musical, if they are actually worth while students, if they are competent teachers, they MUST take enough interest to at least READ the musical journal, for if they do not care what their colleagues are doing, if they are not sufficiently interested in music to keep track of musical events at home and abroad then they are simply incompetent as teachers or students. They belong to a class of indifferent musical people who drift along as best they can, do a good deal of boasting, but at heart they don't amount to much musically.

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VOL. XLI. No. 5

SAN FRANCISCO, SATURDAY, OCTOBER 29, 1921.

PRICE 10 CENTS

RECORD CROWD AT CHAMBER MUSIC CONCERT MUSIC WEEK TO BE MOST BRILLIANT EVENT

Over Thousand People Attend First of Season's Concerts by the Chamber Music Society of San Francisco—E. Robert Schmitz Ideal Ensemble Artist—Biggest Triumph in Point of Attendance and Enthusiasm by Any Such Organization

By ALFRED METZGER

The opening concert of the San Francisco Chamber Music Society at Scottish Rite Auditorium on Thursday evening, October 20th, was the best attended chamber music event we have ever witnessed either in San Francisco or elsewhere. Over one thousand people were present and the enthusiasm that prevailed exceeded anything in the nature of such events we know of. The program began with the Mozart Quartet in B flat major No. 22 for strings and it was noticed at once that the organization belongs in the front rank of ensemble bodies in the country. Messrs. Persinger, Ford, Firestone and Ferner gave evidence that they not only are thoroughly conversant with the highly artistic phases of their work, but they have grasped the importance of thorough study and rehearsals and one another's individual style. Only in this manner can a final blending be attained and such uniform effort as is required by the highest form of musical expression be presented.

There is no composer in the annals of classical composition who puts greater demands upon the performer than Mozart, and the Chamber Music Society of San Francisco, under the direction of Louis Persinger, has always adapted itself singularly well to the exploitation of these refined works of musical literature. There exists a certain uniformity of phrasing, a certain caressing tone quality, a spontaneous method of attacks and last but not least a gratifying submerging of individuality which forms a most delightful feature of the society's performances. In no work is this excellent ensemble spirit expressed in greater degree than in this performance of Mozart. The enthusiastic response on the part of the audience was gratifying, and should have inspired players and Mr. Hecht with justifiable pride.

In contrast to the bright and breezy Mozart work came the Schubert Variations with their sombre and somewhat majestic periods. The Chamber Music Society could not have demonstrated the force of their versatility of expression in a greater degree than by permitting these two works to follow each other. The Schubert composition was played in memory of Oscar Weil who was specially fond of this D minor quartet. It was played with thorough technical and artistic comprehension and the great responsibility placed upon the shoulders of artists interpreting the work was easily borne by the members of the society. They succeeded in getting into the mood of this Schubert creation and also transmitted their own impression with telling effect to their hearers. The performance was worthy of the deep impression it made.

The program was concluded with the Florent Schmitt Quintet op. 51, a representative work of the ultra modern school. E. Robert Schmitz was the assisting artist and once again impressed us with the truly remarkable, even wonderful, exhibition of pianistic technic. We frequently wondered how he obtained the effects which Schmitt intended to convey. He overcame seemingly impossible obstacles with ease and skill. His tone was at times caressing, at times vigorous and powerful, while his phrasing exhibited the finest tone shadings. It was a masterful performance. The strings were also equal to this difficult task. They played like one person and brought out the most intricate passages with clarity and plasticity. But the work is not to our liking, or let us say it is outside our understanding. Occasionally there were passages of fine tonal beauty

and coherence, but just as frequently there were passages of roughness and lack of continuity. Strings and piano very frequently seemed to be at odds with one another, and one's ears became surfeited with dissonances and tonal contrasts of an ugly character. However, there seemed to be plenty of people who enjoyed the work, and it is likely that

Over Thousand Concerts Arranged—S. F. Symphony Orchestra to Give Monster Pop Concert—School Children to Give Fine Demonstrations—Artist Concert at Civic Auditorium—Massed Band of 1200 Pieces to Take Part—Singing in Homes

By ALFRED METZGER

We take pleasure in reproducing the following letter from Robert A. Roos, chairman of the music week committee: Music Week will be observed in San Francisco October 30th to November 6th inclusive. Music Week means an intensive demonstration of the musical resources of the city in order to show the value of music to the community life and

organizations in which you may be interested?

Brief announcements of musical programs to be given during Music Week will be made free in the official Music Week program provided the announcements of such events are sent to the secretary of the Music Week Committee, care The San Francisco Community Service Recreation League, 317 Flood Building, not later than October 10th.

Sincerely yours,

ROBERT A. ROOS,
Chairman Music Week Committee.
San Francisco Community Service
Recreation League.

The outstanding events of Music Week include the following features: Tuesday noon, November 1st, parade of bands, including army, navy, marine, fraternal, industrial, amateur and boys' bands, assembling for a massed band concert in the Civic Center at 12:30; at the Civic Auditorium on Tuesday evening, November 1st, Annual Music Festival and Ball of Local No. 6, American Federation of Musicians. Admission 50 cents. Wednesday afternoon, November 2nd, at 2:30 o'clock, concert for the school children, direction Estelle Carpenter, and including Uda Waldrop, Rudy Seiger, Marguerite Raas Waldrop. Admission free to school children and public. Wednesday evening, November 2nd, Community Concert—Mass Chorus, Wallace A. Sablin, director. Admission free. Thursday afternoon, November 3rd, at 3 o'clock, Artists' Concert, direction Selby C. Oppenheimer, chairman, Frank W. Healy and Jessica Colbert. Admission free. Thursday evening, November 3rd, San Francisco Symphony Orchestra, Gala Popular Concert, Alfred Hertz, conductor, 100 musicians; 5000 seats at 50 cents and some at \$1 and some at 75 cents. There will also be daily organ recitals at the exposition organ by Dr. Maurice O'Connell, Benjamin S. Moore, Marshall W. Giselman, Theo. J. Irwin, Achille Artigues, J. Chaplin Bailey and Uda Waldrop. These recitals will take place daily between 12 and 1 o'clock and Sundays at 3 o'clock. Admission will be free.

The Music Teachers' Association of San Francisco is co-operating heartily with those in charge of Music Week. On Wednesday evening, November 2nd, at 9 o'clock, there will be a reception, concert and supper at the Fairmont Hotel and also a musical program, which will be presented by Mme. Rose Relda Cailleau, soprano, Mrs. Elsie Cook Hughes, pianist, Mrs. Lillian Birmingham, contralto, Miss Alma Helen Rother, pianist, and Mr. and Mrs. Samuel Savannah, violinists, who will render a violin concerto. The reception committee for this event will consist of Carolus Lundine, chairman, Mme. Rose Relda Cailleau, Mrs. Lillian Birmingham and Mrs. Taylor.

The officers of the San Francisco Music Teachers' Association are: President, Frank Carroll Giffen; vice-president, Mrs. Lillian Birmingham; secretary, Mrs. Alvina Heuer Wilson; treasurer, Mary Alveta Morse; directors—Pierre Douillet, Nellie Strong Stevenson and Estelle Carpenter. This will be the only reception given to musicians during the week.

Another feature worth noting here will be neighborhood concerts, which will consist of singing in the homes. All leading picture houses will give special concerts during each performance throughout entire Music Week. All churches will also give special musical services. There is a great response from foreign-born

(Continued on Page 10, Column 1)



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Of special interest was the first appearance of Walter Ferner the new 'cellist of the Chamber Music Society. He delighted everyone with his big, round tone, his fine musicianly shading, his facile technic and his unquestionable musicianship. He fitted splendidly into the ensemble and gave body and vigor to the performance. Mr. Hecht will have no regret having engaged him.

Madam Emmy Destinn arrived in New York last Sunday and her management immediately telegraphed to Selby C. Oppenheimer, under whose direction she is shortly to visit a number of California cities, that she is in splendid voice, looks well and is full of enthusiasm anticipating the pleasure of singing this season exclusively in concert and realizing that she will not have to go to opera rehearsals and being in the wings of the opera house most of the day.

to obtain a more united community effort in the future development of music in its broader phases. During Music Week every musical organization will be requested to give a special program; music teachers to hold pupils' recitals; civic, religious, fraternal and social organizations to devote their program to music; in fact, every individual and organization in the community will be asked in some way "to give a thought to music."

The Music Committee of the San Francisco Community Service Recreation League will not attempt to direct the individual activities but will act chiefly in an advisory and clearing house capacity for the programs of the Week. Every organization and individual will be encouraged to make their contribution to the activities of the Week in their own way. In making your musical plans for the autumn season, will you not arrange to participate in the Music Week activities, either individually or through or-

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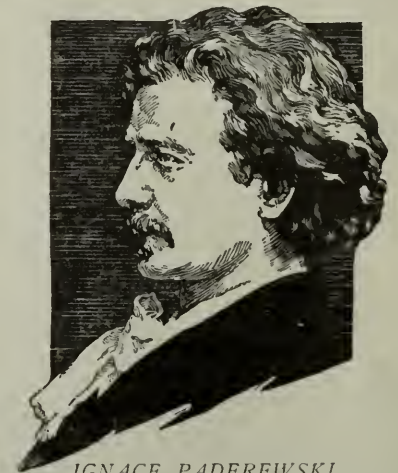
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TWENTIETH YEAR

A SUGGESTION TO MUSIC TEACHERS

There has been a great deal of dissatisfaction and annoyance among music teachers since the license tax has been adopted by the Board of Supervisors. The principal objection has not been so much, because the music teachers are unwilling to be taxed, but because they are discriminated against. It is the consensus of opinion, in which this paper concurs, that if teachers are to be taxed, it is the idea of the Supervisors to tax education, then the music teachers should not be singled out as the only educators liable to taxation, but ALL teachers of any kind or description ought to be taxed. But in any event we doubt whether it is advisable to tax education.

If the license given to music teachers in exchange for the tax imposed upon them carried with it a guarantee that the teacher is competent, so that the public would be protected against quacks in the profession, if it were possible to determine who are good teachers and who are not, then such tax would be of advantage to the profession. But in this case the city authorizes good and bad teachers alike to teach music, and the better teachers—those who really are sufficiently conscientious to pay their taxes—are thus injured. Hence the opinion that not only music teachers but ALL teachers should be taxed, or none at all.

In a recent editorial article we said that music teachers belonging to the musicians' union are exempt from taxation. This was an error based upon a misunderstanding. Albert Greenbaum, secretary of the Musicians' Union, recently told us that there was no exemption for members of the musicians' union who teach music. There is, however, an exemption for musicians who play in orchestras, because of their being regarded as workmen, we believe. But this has nothing to do with the problem of the teachers' tax.

Now, Frank Carrol Giffen, the indefatigable president of the Music Teachers' Association of San Francisco, informs us that he attended recently a meeting of the candidates for supervisors on the United Voters and Civic League tickets, and always taking advantage of his opportunity he thought to ask one of the candidates regarding his attitude toward the music teachers' tax. The gentleman in question was John A. McGregor, who is running for supervisor. Mr. McGregor expressed himself utterly opposed to the

taxing of education in the form of any teacher, be it a music teacher or public school teacher, and declared this tax as utterly foolish. He stated that if elected to office he would contribute his share to abolish this tax. Now, if the music teachers are really serious in their attitude against this tax, if they wish to show that their support of any problem is worth while, if they want to try and see whether they possess any political power, here is their chance to vote for Mr. McGregor and assist in launching him into office by as large a majority as possible. Let every music teacher who can vote and who can induce anyone else to vote to work in the interests of Mr. McGregor, for his interest is the music teachers' interest.

But the Pacific Coast Musical Review would not propose music teachers to vote for Mr. McGregor if it had not discovered that there is much more in his favor than his attitude toward the tax on music teachers. He seems to be an outspoken, courageous, straightforward and trustworthy gentleman, who would do honor to any position of trust to which he may be elected.

E. ROBERT SCHMITZ'S FAREWELL RECITAL

Pianist Who Has Endured Himself to San Francisco Musicians Ends Visit With Splendid Program at Scottish Rite Auditorium

By GEORGE EDWARDS

The permanent impressions left by E. Robert Schmitz after repeated renditions of piano music of various periods are: the possibilities of orchestral coloring on the instrument, the ease of his technic, his universal sympathy, and the verve with which he enters into the modern spirit.

His universal sympathy expresses itself in various attitudes apparently according to the period, and in his final program last Sunday afternoon at Scottish Rite Hall a perfect evolution of it was exemplified. In the early compositions he plays like a decorative painter consciously masterful of all ranges of technic, touching with his brush held at arm's length the pattern traced on the "trestle-board." It was playful art, delighting in its ease, conscious of its power, and almost humorous in its cocking of the head to judge of the "effect." The effect here was obviously orchestral: The Bourée of Scarlatti was an orchestra of flutes, in which the little used bass-flute played its legitimate part. The pianist had remarked in a previous recital that the attempt to imitate other instruments on the piano begins with bells. But surely the second step is the imitation of flutes, for the beauty of his tone-quality has ended in a realism of flute-imitation that would positively "fool" one who had closed his eyes and did not know the source of its vibration. The Gigue (also by Scarlatti) was an astonishing prophecy of a Beethoven Scherzo—especially a symphonic one. There were all the tricks, humor, and even the harmony of the later master, who is said to have made the Scherzo out of the Minuet. But here in the Scarlatti Gigue (as M. Schmitz played it) is the Scherzo already made in advance!

Even the Bach organ Prelude and Fugue in G minor was treated in this objective and decorative fashion (but ever without any possibility of the charge of lack of sympathy). It was orchestral and architectural, the fugue being played largely by the flutes, but it was arm's-length art, and it was not until the Chopin group that the artist leaned forward and bent his brush-arm sufficiently to reveal himself as feeling "with" or "in" the composer.

The ridiculous custom of placing the most reflective and concentrated music of all periods at the beginning of a recital, before the "ice" is broken, and while the rustle of gossip has barely subsided, may be responsible for the objective manner in which M. Schmitz played the great Prelude and Fugue. Surely if any composer requires the stage to be set and the emotions prepared to receive him, it is Bach; and had he been played in this instance after the clavecinists instead of before, the arm's-length manner might have given way at this point instead of at the Chopin group, to the intimate close-up attitude of the emotional painter.

However that may be, with the Chopin group the performer suddenly became intense, responsible, involved with his performance, and never again—even in the decorative Chopin waltz encore or the Saint-Saëns Toccata, where it might have been appropriate, did the painting at arm's-length recur. The two Nocturnes were the most touching of this group. For the Revolutionary Etude and the Polonaise lacked the steady military dignity that are the essence of their being. Skill and passion they had, but the general effect of calm grandeur, to which even successful revolution succeeds at last in subordinating the random havoc of the passions, was absent.

This is the more surprising in that the relentless rhythm of the Factories (by Mariotte) proved positively overwhelming. You were a slave to the machines and the time clock as you listened, and surely if the painter could convince you of the awful power of modern industry, he should be able to do the same for war?

The Debussy Moonlight was a dream of beauty; but the same composer's Toccata lacked the insistent rhythm of power to which I have referred—the particular element in which Percy Grainger, for instance, excels, and which enables him to make of this Toccata the pillar

of his program, not to mention a revelation of its original character of Toccata, which M. Schmitz, once having abandoned the arm's-length manner, loses sight of.

The Carillon of Liapounoff was a happy repetition of the mighty bell-effect achieved in an earlier recital, although this time the classical structure appeared almost too obvious for delicious bewilderment again to possess one. Au Couvent (Borodin) presented the convent life with its bells and organ and singing, and even its garden-walled and reflective, in a convincing manner. Just what the pianist had "against" Saint-Saëns to place his Toccata after all these is difficult to conjecture. That it "showed up" the Dean of the French composers was inescapable. And I have never been one to be contemptuous of the great composer of "Samson and Delilah," the organ Marche, and the concertos for piano and for violin. It was simply an unfortunate company to place him in; but the glitter of the pianist's technic made it a triumphant ending to a truly marvellous performance. The large and intelligent audience remained unabashed at this dismissal, however, and were rewarded by two more Debussy numbers graciously added by the artist of the day.

The visit of M. Schmitz has meant much to the artistic life of San Francisco. It has roused enthusiasm for transcendent piano technic, and has made many converts to the appreciation of contemporary composition. He is a true missionary, and exemplifies the spirit which Yeats urges upon us: "We who care greatly for the arts must take upon ourselves the methods and the manner of a priesthood."

THREE CONCERTS BY SYMPHONY ORCHESTRA

Tomorrow afternoon in the Columbia Theatre the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will give the first concert in the Sunday Symphony series, repeating Friday afternoon's program. The principal number listed is the Third Symphony of Brahms in F major, and those who are familiar with Hertz's masterly interpretation of Brahms will doubtless realize what a rare treat is in store for them in the performance of this, the most melodious of his symphonic works.

The second half of the program will consist of Richard Strauss' Till Eulenspiegel's Merry Pranks, considered by many to be his masterpiece, and La Valse, a new composition by Maurice Ravel. La Valse is the most recent of Ravel's compositions, having had its premiere in Paris last April and was given its first American production yesterday.

Next Sunday, November 6th, will mark the opening of the series of ten Popular concerts, and as has always been the case in the past, a program has been selected which will appeal to the popular fancy but still be made up of the best in musical literature. Among the numbers announced are three which will be new to San Francisco audiences, Stravinsky's Song of the Boatmen on the Volga, the ballet music from Borodin's Prince Igor, and the serenade from Godard's Scenes Ecosaisies. In the Godard serenade the solo is carried on the oboe, played by Cesar Addimando.

The remaining items listed are the prelude to Wagner's Mastersingers, the overture, scherzo and wedding march from Mendelssohn's Midsummer Night's Dream, Rimsky-Korsakov's brilliant Spanish Caprice and the well-known Melody in F of Rubinstein, arranged for orchestra by D'Indy. In this number Walter V. Ferner will play the beautiful obligato part allotted to the 'cello.

Another attractive program has been arranged for the Music Week concert to be given in the Exposition Auditorium, Thursday evening, November 3rd. This concert is to be given under the auspices of the Community Service Recreation League as one of the events of Music Week, which will be observed in San Francisco from October 30th to November 6th. The following program is announced: Prelude to The Mastersingers (Wagner); Unfinished Symphony (Schubert); L'Arlesienne Suite, No. 1 (Bizet); Spanish Caprice (Rimsky-Korsakov); Procession to the Cathedral from Lohengrin (Wagner); Aubade (Luigini); Melody in F (Rubinstein-D'Indy); 'cello obligato by W. V. Ferner; Ave Maria (Bach-Gonnd), violin obligato, Louis Persinger, harp obligato, Kajetan Attl, Uda Waldrop at the organ; March Pomp and Circumstance (Elgar), for orchestra and organ.

I. Chandler Smith, who has but recently returned from New York City where he enjoyed a season's study with Charles Cooper, the famous American pianist and teacher, has resumed his former position as pianist with the Fairmont Hotel orchestra. Mr. Smith has often delighted the patrons of the Fairmont Hotel with his exceptional gifts and on one occasion received hearty commendation by his masterly performance of the Scherzo in E minor and the Rondo Capriccioso of Mendelssohn. His solo work as well as his participation in concerted numbers is always a revelation to listen to.

Mr. and Mrs. Giacomo Minkowsky, two of San Francisco's foremost teachers and authorities on vocal artistry, are at present in Berlin. While there Mr. Minkowsky has had the pleasure of teaching several of his former artist pupils who are now appearing in opera abroad and who are contemplating coming to America for operatic engagements this season. Before returning to America Mr. and Mrs. Minkowsky will visit Italy, where they expect to hear as much good music and as many splendid artists as they have just heard while in Germany. Both Mr. and Mrs. Minkowsky will resume their activities by reopening their vocal school in San Francisco on January 1st. They will receive a hearty welcome from the many pupils who await their return.

ZHAY CLARK, A NOTED HARPIST

Delightful Young Artist, Member of California Theatre Orchestra, Gained Distinction on Concert Field With Famous Artists

Those who attend the excellent concerts at the California Theatre under the direction of Herman Heller, no doubt have occasion to frequently admire the splendid harp playing of Zhay Clark, solo harpist of that orchestra. When doing so they do not realize that they are listening to a harp virtuoso of national and even international reputation. Miss Clark was born in St. Louis, Mo., and began the study of the harp in Denver under the noted professor, Aneleo de Vivo, at the age of eight, and even then revealed signs of future distinction. When thirteen years old she was taken to St. Paul, Minn., to become a pupil of Kajetan Attl, the distinguished Bohemian harp virtuoso, at that time solo harpist with the St. Paul Symphony Orchestra and now solo harpist with the San Francisco Symphony Orchestra. She studied four seasons with Mr. Attl, and among her other teachers was Professor Kastner, now with the Los Angeles Symphony Orchestra.

She progressed so rapidly that her services were greatly in demand at an early period of her education. She filled the position of harpist with the Denver Philharmonic Society under the direction of Horace Tureman, and after a successful season joined the Municipal Band of Denver under the baton of Frederick Innes. San Francisco came to know Miss Clark during the Panama-Pacific International Exposition in 1915 when she acted as soloist for the Rudolph Wurlitzer Company during ten months, winning the gold medal at the end of the exposition. Her playing was greatly admired by thousands of people and her name became familiar to the musical public.

Owing to this success Miss Clark concertized the Pacific Coast after the close of the Exposition and then toured with Elsa Ruegger, the celebrated Belgian 'cellist, in the United States and Canada during 1917 and 1918. Later she toured with May Peterson, Mme. Margaret Matzenauer, Reinold Werrenrath and Paul Althouse. During the season 1919-1920 Miss Clark was solo harpist with the Seattle Symphony Orchestra and her success may be gathered from the following comment on her playing which appeared in the Seattle Post-Intelligencer: "Miss Zhay Clark, who played Saint-Saens' Fantasy for the harp, was the most enjoyable feature of the Seattle Symphony Orchestra's popular concerts. Miss Clark's facile mastery of her instrument and appreciation of the poetic quality of Saint-Saens' Fantasy made an impression so decidedly favorable that she was compelled to give two brief encore pieces."

In San Francisco Miss Clark scored successes recently at the Sunday morning concerts of the California Theatre Orchestra under Herman Heller. We can not do better than quote from the Humboldt Standard regarding the impression Miss Clark always makes at her concerts: "Zhay Clark and her harp constituted the inspirational source for these vagrant imaginings. If one is at all inclined to believe that the theory of the re-incarnation of souls is not entirely fanciful, it is not at all difficult to picture Miss Clark as a harpist of ancient Egypt, drawing forth short, elusive melodies within the shadow of the pyramids. Her Egyptian cast of countenance, a certain ineffable charm of personality and her absolute command of the harp are all in keeping with the atmosphere of the past. One thought of mystical nights and wooden ploughs and leather water bags and all that sort of thing, you know, and at the same time Miss Clark did her part in coloring the incantation."

The Zech Orchestra, of which William F. Zech is the director and Miss Ruth Sterner concert master, will give a concert at California Hall, Polk and Turk streets, on Wednesday evening, November 2nd. The soloist on this occasion will be Miss Ruth Sterner, accompanied at the piano by Miss Myrtle A. Franzen. The following numbers will be played: Overture, Herod (Hadley); L'Arlesienne, Suite de Concert, No. 11 (Bizet); Concerto for violin, D minor, op. 22 (H. Wieniawski); Miss Ruth Sterner, violinist, Miss Myrtle A. Franzen at the piano; (a) Melodie for Orchestra (Massenet), (b) Introduction to 3rd act Lohengrin (Wagner); March Slave (Tchaikowsky).

Juanita Bollenbach, child pianist, and pupil of Theodore Widmer, assisted by Miss Bertha Widmer of the artist student class, were heard in recital at the Fairmont Hotel on Saturday afternoon, October 29th. The concert proved most entertaining and was in every respect worthy of the highest praise. The following numbers comprised the program: Inventions à Deux Voix—(a) No. VIII, (b) No. XIV (Bach); Sonata in F (Mozart); (a) Mazurka, op. 7, No. 1 (Chopin); (b) Valse, D flat, op. 64, No. 1 (Chopin); (c) Nocturne, E flat, op. 9 (Chopin); (d) Valse, C sharp, op. 2 (Chopin); Menuet, op. 14 (Paderewski); Op. 56 (Godard); Juanita Bollenbach (studied piano for two years); lère Arabesque (Debussy); Rondo Capriccioso, op. 14 (Mendelssohn); Andante—Presto; Andante de Lucia di Lammermoor, op. 13 (for left hand alone) Leschetizky; Miss Bertha Widmer.

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THE ART OF GUSTAVE WALTHER

The Triad of Melbourne Speaks in Glowing Terms of the Distinguished Violin Virtuoso's Poetic Expressions on His Instrument

The following extract from the Triad of Melbourne, Australia, a music journal of the most outspoken character, speaks volumes for the artistic pre-eminence of this artist who recently made San Francisco his temporary home:

What miraculous music Mr. Walther gave us at his fourth recital (10-7-19)! He rose above all external influences, and played as only a very great artist can. It was as if he had looked life square in the eyes, comprehended it at his worst, and determined that he and his music should remain unhurt by it—all the more ennobling and beautiful in contrast with it. He was in entirely objective mood, and must have played the Lalo Symphonie Espagnole with his heart full of love for its wondrous beauty, and his mind set singly and entirely on the presentation of its emotional subtleties and power. He played all five movements, for which we thank him. Most people leave out the second and third, often because they do not understand them. Mr. Walther not only understands this Symphonie, he recreates it. Rarely has such a combination of the truest expression and the most magical mood-laden brilliance been vouchsafed to any audience anywhere. Only superlatives will do for this performance. The intertwined lightnings of the passage-work, the throbbing melodic passion, and in particular, a certain glowing necessity of this music, were all realized ideally by Mr. Walther. This last quality is unobtainable by violinists who regard anything Spanish as an affair of castanets, cigarettes and superficial stage-fire. Happily Mr. Walther is not of this type. He knows exactly what quality of tone he may legitimately employ to present this national characteristic. Our nearest parallel to it here is the fire of the black opal. Mr. Walther should be presented with the finest specimen procurable by those who had the monumental experience of hearing him play the Symphonie Espagnole. He also played Sarasate's Zigeunerweisen poetically, as we rarely hear it, and a peacefully beautiful little Evening Song of Schumann as an encore.

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Fine Male Chorus Under Inspiring Direction of Wallace A. Sabin Gives Effective Program Before Crowded House—Charles Bulotti is Excellent Soloist

By ALFRED METZGER

The Loring Club of San Francisco gave the first concert of its forty-fifth season at Scottish Rite Auditorium on Tuesday evening, October 18th, under the inspiring direction of Wallace A. Sabin, whose guidance has proved a source of great pleasure to club members as well as audiences during the course of many years. The program presented on this occasion included the following excellent works. Jehovah Reigns in Majesty (Psalm XCIX) (Geo. W. Chadwick), for chorus of men's voices with accompaniment of strings and piano; Sing, Sing, Music Was Given (John Hyatt Brewer), for chorus of men's voices and baritone solo with accompaniment of piano, violin and violoncello—solo baritone, W. J. Molitor; Down in a Flow'ry Vale (Costanzo Festa), madrigal for men's voices; Two songs—Vainement, ma bien-aimée (Edouard Lalo), If Thou Wert Blind (Noel Johnson), Charles F. Bulotti; Outward Bound (Charles Villiers Stanford), for solo baritone and chorus of men's voices, with accompaniment of strings and piano—soloist James E. Ziegler; The Song of the Sou'wester (Charles Villiers Stanford), for solo bass and chorus of men's voices, with accompaniment of strings and piano—soloist, P. H. Ward; Murmuring Zephyr (Adolf Jensen), for chorus of men's voices with accompaniments of strings and piano; The Chough and Crow to Roost Are Gone (Sir Henry R. Bishop), glee for chorus of men's voices and solo first tenor, second tenor, baritone and bass, with accompaniment of strings and piano—soloists, M. Parker, J. R. Rowe, H. McCurrie and G. W. Lane; Three songs—God's Garden (Edwin H. Lemare), Love's in My Heart (R. Huntington Woodman), The Lark Now Leaves His Wat'ry Nest (Horatio W. Parker), Charles F. Bulotti; My Rose (Plantation Love Song) (Deems Taylor), for chorus of men's voices with accompaniment of strings and piano; The Forge of the Viking (S. Coleridge Taylor), for chorus of men's voices with accompaniment of strings and piano.

Surely this is beyond a question one of the very finest programs ever presented by the Loring Club. Its wide range of versatility in style and character gave the chorus an excellent opportunity to reveal its splendid training under the musicianly care of Wallace A. Sabin. The delightful ensemble phrasing, the fine "body" existing among the voices, the thrill and virility that distinguish every dramatic utterance and the effective emphasis of pathos and humor represent the various highlights of the Loring Club's artistic success. The songs were excellently selected and the soloists possessed pliant and resonant voices as well as intelligent interpretative faculties. The string section did some very pleasing accompanying and it consisted of the following well known musicians: William F. Larala, Hans Koenig, Orley See, first violins; Reginald Hilden, R. Larala, second violins, Lajos Fenster, viola; W. Villalpando, violoncello; A. Annarum, bass. Frederick Maurer as usual played the piano accompaniments with that finish and thorough musicianship to which he has made us all accustomed. Mr. Maurer is beyond a question one of the most artistic accompanists heard in this city during the course of a season.

Charles Bulotti surpassed himself on this occasion.

His voice was in excellent trim, ringing out pure and bell-like and arousing the audience to a high pitch of enthusiasm. Mr. Bulotti is a born vocal artist. He knows how to shade, how to accentuate, how to gain the emotional coloring, how to arouse sympathy and how to secure the very marrow of meaning from a composition. The conclusion of his song is always the signal for spontaneous and thunderous applause and on this occasion again the audience was loath to permit him to depart from the stage. The entire concert was a genuine artistic triumph, and Mr. Bulotti's solos were among its best features.

ELFRIDA WYNNE TRIUMPHS AT CALIFORNIA

Unusually Gifted and Exceptionally Artistic Soprano Rouses Three Thousand Music Lovers to Most Fervent and Spontaneous Ovation

By ALFRED METZGER

One of the most brilliant successes achieved at the Sunday morning concerts of the California Theatre Orchestra, under the able direction of Herman Heller, was that of Elfrida Wynne last week. Miss Wynne is announced on the program as a lyric soprano, but her voice possesses a decidedly dramatic character both as to range and volume. She also possesses that rarest of all artistic requisites—a magnetic personality. She has grasped the rare faculty of endearing herself to her audience by the sheer force of her deportment and stage presence. By this she opens for herself a ready and willing opportunity through which she is able to communicate her artistic message in a manner most appealing to her hearers.

The particular feature that reveals itself to the observer in Miss Wynne's performance is her concentration of energy into her work. She sings with every ounce of intelligence and judgment at her disposal. She takes her art most seriously and consequently she sang that most difficult aria Ma dall'arida from Un Ballo in Maschera with an intellectual grasp of its musical elements, and with a clarity of phrasing that impressed her hearers most forcibly. Of special importance is her clear and concise enunciation whereby she is able to make herself understood by every hearer no matter how remote he may be from the stage. In this respect her art is like that of John McCormack whose enunciation also forms such an important factor of his work.

At the conclusion of her aria the applause was simply deafening and Miss Wynne was overwhelmed with floral tributes that crowded the stage. Of course she had to sing an encore and after that two more, and she acquitted herself in every respect with the same artistic polish and finesse that characterized her effective interpretation of the great aria. There can not be any doubt regarding the fact that Miss Wynne's clear, ringing, true and resonant voice coupled with her intelligent artistry has gained for her additional laurels in the field which she has graced for a number of years. The California Theatre Orchestra, under the direction of Herman Heller, presented a program that pleased everybody and brought conductor and musicians well merited ovations. Berlioz' inspiring Marche Hongroise opened the selections, while Strauss' ever entrancing Wine, Woman and Song waltz played with fervor and exhilaration made a worthy second. A selection from Tchaikowsky's beautiful opera Eugene Onegin also added to the joy of the hearers and Chabrier's difficult and effervescent Espana Rhapsodie concluded a program of which orchestra and director have reason to feel proud. Leslie V. Harvey played an impressive interpretation of Rimsky-Korsakoff's Hymn to the Sun arousing his hearers to lively manifestations of approval.

Elise Golcher Tomorrow

Elise Golcher, the beautiful San Francisco soprano whose charm and personality have graced innumerable social functions in the past few years, has been engaged as the soloist with Herman Heller's California Theatre Orchestra for Sunday morning, October 30th. She will sing the aria Il e doux, Il e bon from Massenet's opera Herodiade.

Miss Golcher, who is a leader of the younger social set of the bay region has been a prize pupil of Jean Criticos, and this famous pedagogue has often predicted big things for her, as her fine voice with its ringing high notes is ideally suited for operatic concert work. Her interpretations are said to be artistic and musically and she possesses extraordinary qualifications to advance rapidly in the realm of music.

The following orchestral program has been arranged by Director Herman Heller: Marche Du Cid by Massenet, The Jewels of the Madonna by Wolf-Ferrari, Don Pasquale, selection by Donizetti and Kuhnle's Tempeste Overture. Morning from Grieg's Peer Gynt Suite will be Leslie V. Harvey's organ solo.

Mrs. Elizabeth Stuart Brown, of the University Extension Course, will give a talk on Schubert on Friday afternoon, November 4th, on the third floor of the Public Library. The lecture will be illustrated with songs of Schubert interpreted by Miss Helen Almendinger, contralto. This talk should appeal to all true lovers of the romantic period of music and the public is cordially invited to be present.

Johanna Kristoffy

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lows (December 9th), Santa Rosa (December 12th), San
Jose (December 15th), in addition to a number of other
towns in northern California and from ten to twelve
cities in the southern part of the state.

HACKETT'S PROGRAM

Inaugurating the most interesting series of concerts,
perhaps, ever arranged in the city of San Francisco,
Arthur Hackett will make his appearance in the Ball-
room of the St. Francis Hotel on Monday afternoon,
November 7th, at 3 o'clock, as the first start of the Alice



ELISE GOLCHER

The Well Known Soprano Who Will Be Soloist at the
California Theatre Tomorrow (Sunday) Morning

THE HEIFETZ PROGRAMS

Jascha Heifetz, the young Russian violin genius, who
is scheduled to appear in two recitals in the Century
Theatre under the management of Selby C. Oppen-
heimer on next Sunday afternoon, November 6th, and
on Sunday afternoon, November 13th, has just for-
warded the attractive programs that he has elected to
play on these two occasions. It would matter little what
Heifetz played for San Franciscans for they have long
since come to know that the remarkable Russian is
admirable in anything he undertakes on his instrument,
but when in addition a program of extraordinary pro-
portions is added to the attraction it is small wonder
that whenever he appears it becomes necessary to turn
away throngs of his admirers.

At his first recital, November 6th, with his confrere,
Samuel Chotzinoff at the piano, he will render Beetho-
ven's Sonata No. 8, G Major, Bruch's G Minor Concerto,
Op. 26, Walter's Prize Song (Wagner), Hungarian
Dance No. 1, G. Minor (Brahms), Kreisler's Arrange-
ment of Dvorak's Slavonic Dance, G major, and Tam-
bourin Chinois (Kreisler) and the Introduction and
Tarantelle of Sarasate.

The second program includes a Sonata in G Major
by Locatelli, Glazounoff's A minor Concerto, Andante
and Allegro from the first Bach Sonata, a Dvorak-
Kreisler Slavonic Dance in E minor, a Wieniawski Sal-
terella and Souvenir de Moscow. The Heifetz tickets
are going with a rush at the Sherman, Clay & Co. ticket
office.

SCHUMANN-HEINK RECITAL

The beloved Schumann-Heink is to sing but once in
San Francisco this season. Every community in Cal-
ifornia has brought pressure upon the most adored of
concert artists until her time in this state is so com-
pletely booked that it will be impossible to secure more
than one appearance for San Francisco, and as the ca-
pacity of the Century Theatre is limited there will
doubtless be hundreds unable to hear their favorite
this season.

Schumann-Heink will sing on Sunday afternoon, No-
vember 27th, and the program she will render will in-
clude the Mitrane aria by Rossi, My Heart at Thy Sweet
Voice from Samson and Delilah, O, My Son, from the
Prophet, songs in English and French and "Heder" by
Schubert and Brahms sung in their native tongue, as
well as four of the big Wagnerian arias.

In addition to her concert in San Francisco, Schu-
mann-Heink will sing in Oakland (Nov. 25th), Sacra-
mento (November 29th), Reno, Nev. (December 1st),

Seckels' Matinee Musicales in which series Selby C.
Oppenheimer has placed the exclusive San Francisco
appearances of seven of his most august satellites in
six unusually brilliant concert events. In an atmosphere
arranged to meet the intimacy of the salon rather than
following the broad lines of the concert hall these beau-
tiful events are numbered among the most attractive
musical and social affairs of the season.

With Constance Freeman Hackett at the piano, Ar-
thur Hackett, the splendid American tenor will render
a program of unusual beauty, including William Red-
dick's Song Cycle Love in a Cottage, the big aria from
Debussy's L'Enfant Prodigue and Lalo's Aubade from
Le Roi d'Ys, songs in the vernacular by Schubert and
Schumann will be followed by a French group, includ-
ing works by Paladilhe, Faure, Caesar Franck and Pol-
dowski and by an English group of works by Gena Bran-
combe, Salter, Vandelpool and H. O. Osgood.

The recitals in the Seckels' series will be given by
Mabel Garrison, coloratura soprano of the Metropolitan
Opera Company, Helen Stanley, lyric soprano of the
Chicago Opera Company, Percy Grainger, the eminent
Australian composer-pianist, Cecil Fanning, American
baritone and Yolanda Mero, Hungarian pianist and Vasa
Prihoda, Bohemian violinist.

This is a subscription series but guest tickets will be
available to subscribers and to non-residents.

RUBINSTEIN, THE MUSICIAN

Arthur Rubinstein, the latest musical phenomenon to
flash across from Poland to America, is far beyond
a mere pianist; he is a musician in the truest sense of
the term. According to Rubinstein, himself, he does not
play the piano at all; he interprets music and he uses
the piano only because it is the medium through which
a single individual can give the best and most varied
expression to the great thoughts of the master com-
posers. Rubinstein never practices, that is in the ac-
cepted conventional fashion; he plays constantly but
always in a complete purposeful fashion; no scales or
finger exercises nor the harder forms of technique. He
has by instinct a mastery of the keyboard which is un-
surpassed among modern pianists. Yet it is said he
never plays with the intention of merely exhibiting this
uncanny skill. To him the music is everything.

Such a genius is this that Manager Selby C. Oppen-
heimer is now bringing to California. Rubinstein will
display his art as guest artist with the Chamber Music
Society, as soloist with the San Francisco Orchestra
and during his visit but one recital will be given and
this at the Scottish Rite Hall on Sunday afternoon, No-
vember 20th.

The full gamut of the colossal Rubinstein art will be
exhibited on this occasion. A Chopin group, three of the
most impressive of Debussy's offerings to music, works
by Albeniz, Scriabine and Prokofiev, and classical
gems of Bach and Franz Liszt. There will be some-
thing for everyone on this colossal Rubinstein program.

Miss Mabel Brousseau, pianist, has opened her Oak-
land studio in the Z. W. Potter studios, 14th and Castro
streets. Miss Brousseau, a pupil of Thilo Becker, Mau-
rice Moskowski and Wager Swayne, is a member of
the Alameda County Teachers' Association, of the
Wager Swayne Piano Club, and is the pianist for the
St. Paul Church School in Oakland. For fifteen years
Miss Brousseau was one of Los Angeles' leading piano
instructresses and the success she enjoyed there will
no doubt be duplicated in Oakland.

LOS ANGELES SYMPHONY SEASON OPENS AUSPICIOUSLY

Philharmonic Orchestra Under Direction of Walter Henry Rothwell Enthusiastically Welcomed
By Capacity Audience—Begin Third Brilliant Season—Brahms, Mahler, Wagner and Gliere
Represented on the Program—New Russian Work Cordially Received

By BRUNO DAVID USSHER

That the Philharmonic Orchestra of Los Angeles would rank among the few great organizations of its kind was promised two years ago, at the very first concert given. Exactly fifty weeks ago last Friday and Saturday we celebrated the beginning of the season and then already Maestro Walter Henry Rothwell and his players had fulfilled their pledge.

Now that we stand on the threshold of the third season we find this promise not only minded, but realized in a measure that spells impressive artistic growth, creative of musical evolution for the Southwest and the Coast, not only for the moment, but of the future. As said before in this column, it requires years for an orchestra to mature. With the physical body of the orchestra brought close to perfection, this year should be a season of interpretative, spiritual ripening and outpouring. There is a mystic quality about the trinitarian proportion, as even a brief search in the various realms of life will show. To the bodily strength, technical-intellectual force of the orchestra now has been added the elevating heart-quality.

Heartfelt music we heard during the Brahms Symphony No. 1 in C minor, for Mr. Rothwell's reading of this work had much warmth and a wealth of nuances, which is proverbially said to be absent in this work. We were doubly glad of this feature as this traditional passing-by of Brahms as cold, dry, gray, heavy, particularly in reference to this work, is such obviously time-worn party-talk by the Wagnerites, that it is well to find this supercritical bubble punctured by a performance as this. Not that Mr. Rothwell reads sentimentality into his Brahms, but he uncovers restraint sentiment of this bachelor-composer with delicate feeling. Brahms' loves, but his loving is a yearning, particularly in his first symphony. One need only to read his letters to Elizabeth von Herzogenberg and her husband, the composer Heinrich von Herzogenberg. It was not a relation as between Mathilde Wesendonk and Wagner, but there is woven more than a deep sympathy between Johannes and Elizabeth, in which Heinrich participates. Yet one has to read almost between the lines (and if possible in the German original edition, not in the translation, which is stiff), to sense this pure attachment.

Whether Conductor Rothwell thought of this is not important. He found appealing, humanly interesting contrasts in the first movement, not many conductors detect. The Rothwell version had all, certainly enough of the angrily-brooding, uncompromising of Brahms' first movement of the symphony. The orchestra well caught the intentions of their leader. Mr. Henri de Busscher's oboe playing was singularly beautiful. "Beautiful" today is the most meaningless word as generally used, but we use it in the sense of a rare distinction. We have also remarked before, that this artist almost sings on his reed. And we repeat this expression, for his lovely tone has such an exquisite vocal quality, phrased perfectly, so that the fact of an instrument being used only increases our admiration. These qualities are always in evidence during the de Busscher solos.

Elegic and romantic as the second movement is, Mr. Rothwell avoided any tendency to give us here "sob-stuff," as certain newspaper stories are called in the editorial room. Here the phrasing was greatly pleasing as also the tonal quality. The orchestra found itself, so to speak. There was something of a tension during the opening movement, which revealed the fact that the orchestra had played together only two weeks at rehearsals. Mr. Samuel B. Bennett and his horns, of which there are altogether six, now may be considered as one of the finest sections in the country. Bennett himself has a tone of gold-like color, but it is the gold color of sunny warmth. This section, to anticipate the progress of the program, was excellent also in the last movement. Fine tone quality and phrasing was a feature also of the violins in the second movement. There is a Wagner reminiscence in this movement. Is it from the "Ring"? But there is, and naturally, Robert Schumann and Mendelssohn, but this is no insinuation. Neither will our remark be an insinuation when we speak of Gliere's preference for Wagner in his tone poem, the Sirens, though the analogies are really startling in that instance of sub-conscious affinity on the musical plane. It would be quite idle to give our personal interpretation of what Brahms might have felt while writing this movement, or what it reflects to us. But there is something of the sunset mood in it, a wide view from a hill over flat stretches, covered with heather, as in Brahms' northern homeland. And there is the hope of tomorrow in it when the horn and the solo-violin give assurance of it, with the orchestra deftly expressing encouragement.

Also in the third movement, with its allegretto and grazioso elements, one had to admire the smoothness of ensemble playing and a natural fluency of phrasing.

Then came the last movement, still greater than the first with its wonderful thematic fabric, changing dynamic texture, and delightfully interwoven episodes. Of happier atmosphere, Mr. Rothwell naturally achieved still happier contrasts than in the first movement. The finale was grandiose. Its reiterations—so much alike those in the finale to Beethoven's Fifth—were rising in musical force, until the very climax with its triumphant note, sounding the victory. Stokowski, the Philadelphia

director, we are told, takes this movement slightly faster than Mr. Rothwell. Perhaps our conductor preferred to spare yet his ensemble reassembled but recently.

It was a truly remarkable Brahms performance, more enjoyable Saturday than Friday, as there was less tension and greater evenness in the playing, which is quite natural, as this was the debut of the season. May we not have more Brahms, Mr. Rothwell? For, to judge from the outburst of applause the public evidently has only now begun to "recognize" the real, deeply sympathetic features of this master. Closer acquaintance seems welcome.

Was the symphony vigorously elevating, then the Gliere symphonic tone poem, The Sirens, appealed by being sensationally elating. Most cleverly orchestrated, it was the popular success of the evening. This impression was largely due to a brilliantly minute performance of this difficult work. Kaleidoscopic in tone color, intensely one-pointed in its emotionalism, over-spun with a dazzling scintillating net of chromatic harmonies, employing a hundred and four players, breaking up the various instrumental sections into numerous subsections, the work has the thousand tongues and multiple charms every Siren, born of Homer's poetic mind, must have had. Yet, really the work is disappointing from a close musical range, specially if probed as to melodic value. To begin with, it has little depth (whatever this is, as Rupert Hughes would soliloquize). It has little poetic value. It is descriptive as program music, and partly atmospheric, but at times drastic. It is not exactly a work of melodic originality, in fact, Wagner's Venusberg music and his Tristan can be traced distinctly. Which is also true harmonically, only Mr. Gliere in the meantime has studied Claude Debussy. He has the Russian temper and the cosmopolitan adaptability as to musical expression, which made Tchaikowski so despicable to the musical Nationalists of the younger Russia. It was very, very well liked, also because of this same quality of production. We thought there was more red-hot emotion weaving through the performance on Friday afternoon. Again we must refer to the technical difficulties of this work, where so much independent playing was demanded from single stands and single musicians. Yet the shadings in color and tone volume appeared to us artistic, expressive of the ideal probably set by the composer. Gliere, like Liszt in his symphonic poems, was wise enough not to follow the version of Homer's closely. He gives a symphonic, dramatic poem with a stirring center climax and subtle finale of which tells the age-old tale of the unfortunate sailors on the seas of emotions quite sufficiently. We could not but think of the shipwreck, as described by Rimsky-Korsakow in his Scheherazade. Gliere uses a hairbrush, Rimsky-Korsakow paints in heavy dabs of deep color.

Mahler's Adagietto of the Fifth Symphony has found previous analysis on this page. Hence we may merely comment on the polished ensemble work done by the strings. Their singing refined tone and phrasing is of high standing. The new seating arrangement, which brings the strings on a more even level, is a decided advantage.

Wagner's Ride of the Valkyries closed this program, technically and from the standpoint of interpretation, one of considerable difficulties for an opening concert. Mr. Rothwell held back too much in freedom of phrasing, apparently to obtain greater exactitude in the difficult parts for the strings. This made the performance somewhat rigid and heavy, though it did not fail in its dramatic appeal.

As the orchestra has undergone comparatively few changes, we shall reserve detailed comment as to its personnel until further reviews.

Its achievements, as obtained under the Rothwell baton are great, and, we feel certain, will continue to grow. Now the orchestra will have to mature, and accounting for all factors, we believe it will come close to the ideal of a great musical-spiritual fountainhead for the West as which it was dedicated by W. A. Clark, Jr., the founder.

Next Sunday the orchestra will render the first popular concert of the season at Philharmonic Auditorium. The soloist will be Lela Johnstone, dramatic mezzo-soprano. Mrs. Johnstone was selected by George W. Chadwick, Boston composer, conductor and director of the New England Conservatory, as soloist in his notable production of Noel last December. The program will be: Military March, No. 4, Pomp and Circumstance (Elgar), Ballet music from The Cid (Massenet), Amour viens aider, from Samson and Delilah (Saint-Saens), Lela Johnstone; Dance of the Blessed Spirits (Orpheus) (Gluck-Mottl), Flute obligato by L. De Lorenzo; Rustling Spring (Sinding-Sitt); Introduction to act III (Lohengrin) (Wagner); Plus grand dans son obscurité, from Queen of Sheba (Gounod), Lela Johnstone; Overture, The Bat (Strauss).

There is much interest shown in the costume recital by Grace Wood Jess at the Gamut Club November 1st, as the program includes several musically most fascinating folk songs from Russia, France and our own country. Miss Jess is one of the few artists who found that untold grains of "gold" can be unearthed in the many river beds of folklore. She has forged of them a

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program, like a charming gold chain, such as our grandmothers wore, and which people will always admire. That is to say people to whom simplicity does not preclude versatility and charm.

Local theatres of the legitimate stage, vaudeville and devoted to the film with the exception of Tally's, forming the Los Angeles Theatre Association, are depending on their organists for their music, as the long expected break between the musicians' union and the theatres, heralded in this column already in August, has come. It began with the start of this week's shows.

A collective contract between the Theatre Association and the local union, guaranteeing salaries and working hours, expired on the 4th of this month. Committees from both sides met to perfect another understanding for one year. This proved impossible, as the theatre managers demanded a wage-cut of ten per cent without reduction of working time. Continuation of the present wage scale but shorter hours in certain theatres was the demand of the union. The theatre managers insisted on their demands, whereupon the union sent a circular to the theatres announcing that the union would deal in future with the various houses individually. This the theatres declined as members of the Los Angeles Theatre Association, answering the demand with the statement that they would insist on "open shop" conditions and intended to negotiate with their players individually.

As a result, all theatres affiliated with the association

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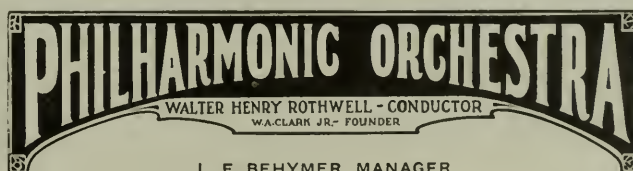
Philharmonic Auditorium

tion are without their orchestras, except Tally's, the only large picture house to operate on a non-union basis. According to Francis R. E. Woodward, secretary of the Los Angeles Theatre Association, extensive measures have been taken already to replace the striking musicians.

Our dream of the past three years, to hear the Beggar's Opera, will come true in a few days. Ever since this charming old work opened its phenomenal run at the Hammersmith Theatre in London, which lasted two entire years, we prayed to the seven muses that they might dry up the Atlantic and lower transportation fares, so that we could enjoy this jolly opus picturing early eighteenth century life in merry old England.

"It will either take greatly, or be most confoundingly damned," said the Duke of Queensbury to his friend John Rich, who first produced this, the first musical play, written in 1728 by John Gay. Los Angeles will be the first city in the West to hear this work. New York packed the theatre each night last season. The company presenting it is an all-English cast, including eight musicians who play old-fashioned instruments. This company is now en route west straight from London.

In Los Angeles they will play at the Mason Opera House during the week of November 7th. Then follows a tour of the state, bringing the company to San Diego November 14 and 15 at the Spreckels Theatre; to the Long Beach Theatre of that town on the 16th; to Pasadena November 17th; to Riverside November 18th; to Santa Barbara at the Pathe Theatre on the 19th. San Francisco will enjoy the unique work for two weeks beginning November 21st, at the Columbia Theatre.



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Interest in the recital activities by artist pupils of Professor Gregor Cherniavsky, the eminent violin pedagogue, continues. By the time this is printed little Ruth Wilson will have played her concert. Attention is focused on the solo-recital of Miss Elsie Manion, a greatly advanced and gifted artist pupil of Gregor Cherniavsky. She will appear in a program of her own November 21st at the Gamut Club Auditorium, when she will play the Bach Double Concerto together with her teacher.

Mme. Beatrice de Troost, soprano, will be heard in Russian songs and operatic arias by Moussorgsky, Glinka, Rimsky-Korsakow, and also folk-songs, that are to illustrate lectures by Dr. Alexis Kall on Russian music. She will also appear in recital before several clubs here and in the Southland.

Dr. Hastings has prepared a sequence of worth-while selections for his Sunday morning offering at the Temple Baptist Church, choosing compositions by Faure, Massenet, Barby, Liszt and Schubert.

Richard Buhlig will give the first of his eight piano recitals at the Gamut Club Auditorium November 11th, for which he has chosen an all-Chopin program—the twenty-four Preludes, the B flat minor Sonata and the twelve Etudes, opus 25. These concerts in their entirety are the first attempt made here to give a "living" survey of the greatest in classic piano music with a characteristic "finale" including the significant works by the moderns.

Motion Picture Music

Hallowe'en was celebrated by the Grauman Symphony Orchestra last Sunday in a "Program Humoresque," that delighted the capacity audience heartily. Conductor Guterson had arranged a well varied program, which cleverly emphasized charming humor and the piquant grotesque in music, avoiding happily anything tending towards cheap fun or banal hilarity. He and his players were in full accord, so that the entertaining program found an effective performance.

There is so little good music written that is at the same time spontaneously humorous, excepting symphonic scherzos, that a program as presented yesterday proved interesting also to the music student. It offered a good survey of this type of compositions, being another successful attempt of the Grauman management to do more than merely amuse their concert audiences. Opening with Dvorak's Carnival Overture, a sparkling number, Director Guterson turned to the musically grotesque in Liadow's difficult tone poems, Babu Jaga and Kikimora, closing his first group with Grainger's Gumsuckers' March, one of the weakest works by this writer as to invention.

A diversion well received were vocal numbers by the Gamut Club Quartet, singing Dance of Gnomes and Carnival Song by MacDowell with good spirit. Mr. Lawrence Tibbett was given an ovation after his costume-number of the Toreador Song from Carmen. Moszkowsky's Guitar and the overture Orpheus in the Underworld formed a spirited orchestral finale. Added pleasure was given in the last number by Concertmaster Overton as deus ex machina, appearing suddenly in front of the conductor's stand garbed as Beelzebub and fiddling a cadenza of devilish trickiness, composed by him for the occasion.

Owing to the musicians' strike stilling orchestral music at the California and Mission Theatres under Mr. Elinor and Mr. Kreshover, no comments can be offered for the present.

Warren D. Allen, organist of the Stanford University, has arranged to play the following program on Sunday afternoon, October 30th, and Tuesday afternoon, November 1st. The numbers are of the Italian school: Canzona (Andrea Gabrieli), Echo for Trumpet (Claudio Merulo), Toccata for the Elevation and Capriccio Pastorale (G. Frescobaldi), Interlude from La Vita Nuova (Wolf-Ferrari), and Alleluia (R. Enrico Bossi). On Thursday afternoon, November 3rd, the program Mr. Allen will render will be: Overture from Euryanthe (Weber), Nocturne (Mendelssohn), Scherzo from the 5th Sonata (Guilmant), Paraphrase on a Theme by Gottschalk (Theodore Saul), and Toccata in G major (Theodore Dubois).

Roscoe Warren Lucy has issued invitations to a pupils' recital to take place at the Century Club House, Berkeley, on Friday evening, November 4th. This concert will be followed by a reception by the Beethoven Piano Club. Six pupils will render the program, namely: Miss Marjorie Little, Mrs. Stella von Jessen, Miss Helen Vallon, Miss Lossie Ruddick, Miss Grace Jorges, Miss Aileen Murphy. A group of songs will be sung during the evening by Mr. Merlyn F. Morse, accompanied by Mrs. June H. Westling.

Jack Edward Hillman, the prominent young baritone, is now located in his new studios at the Kohler & Chase building, where he is successfully conducting his large class of vocal students. Since Mr. Hillman's return from New York he has resumed his teaching of all his former pupils and also increased his class to the extent of twenty-two new scholars from about this vicinity. Several public appearances are now claiming his attention and early in December Mr. Hillman will sing in Petaluma as associate artist to Louis Persinger, the concert master and exceptional violinist of the San Francisco Symphony Orchestra.

OPENING CONCERT OF S. F. MUSICAL CLUB

A very beautiful and impressive tribute was paid to the memory of the late Mathilde Wismer by the officers and members of the San Francisco Musical Club last Thursday morning, October 20th. Mathilde Wismer, one of the oldest members of the San Francisco Musical Club and one of the most beloved and highly esteemed women in San Francisco's musical and club activities, passed into the heavenly realm several months ago. Even though she is obscure from bodily sight, her sweet spirit dwells in the hearts of all who knew her and her many thoughtful, generous and noble deeds linger in our memories. Both Mrs. John E. Birmingham, president of the club and Mrs. Oscar Cushing, one of its prominent members, expressed a few tender and loving remarks about their cherished associate.

The musical program chosen for this opening concert was done with the utmost precision, not only to attain the highest in musical value, but to include as well, some of the favorite works of Mrs. Wismer. The opening numbers were two very classic numbers, one by Beethoven and the other by Rossi, sung with perfect understanding and sympathy by Helene Allmendinger, contralto, excellently accompanied at the piano by Josephine Crew Aylwin. Notably agreeable concerning Miss Allmendinger's singing is not only in the vibrant and rich quality of the voice but in her pure enunciation of the text.

A varied group of piano works were admirably interpreted by Mrs. Oscar Cushing, who later appeared in the ensemble numbers. Mrs. Cushing's style of playing is especially adapted to the classic school of pianistic art, while her interpretations are imbued with the spirit of the music and spontaneity. Mrs. Alma B. Winchester, soprano and one of the foremost singers of the club, sang in a flexible and lovely tonal quality songs of Schubert, Brahms and Schumann. Her diction in English was concise. She was well supported at the piano by Mrs. Thomas Inman.

Hothe Wismer, violinist, and son of Mrs. Mathilde Wismer, Otto King, 'cellist, and Mrs. Oscar Cushing, pianist, played the Andante Cantabile from Beethoven's trio, op. 97 and the Schubert Trio, op. 100, which in many episodes throughout is reminiscent of Schubert's Unfinished Symphony. These three exceptional instrumentalists performed these two numbers with delightful color effects, deep poetic feeling, but never falling into sentimental pitfalls. They attained a balance and unity in their ensemble which caused their playing to sound more like one instrument than that of three. The ovation which was theirs was worthy and justified.

C. H. A.

LANCEL AND BATCHELDER CHARM IN RECITAL

The joint recital which Emilie Lancel, mezzo-soprano and Lincoln S. Batchelder, pianist, gave on the evening of October 18th, attracted an audience of good size and friendly attitude to the Italian Room of the Hotel St. Francis. The work of these two gifted young musicians once again proved that we have in our midst a few whose art is fastly blooming into its full maturity. But for the songs in English, Miss Lancel's program consisted mainly of those works of the older school including numbers by Saint-Saens, Lalo, Pugno and Thomas. These songs demand a singer who is endowed with an amplitude of breath control, a good and even legato and power of sustenance. Miss Lancel's voice lends itself best to this most difficult type of singing. Her tones are rich and glow with an emotional warmth. This applies especially to the medium and lower portions of the voice. Her rendition of the aria of Thomas', Nadeschda was interpreted with a most commendable breadth of style and admirable expression. Her diction in English was clear and understandable, exceeding that of her enunciation in the foreign language. The applause which greeted this delightful singer was just and well deserved.

The burden of the concert fell on the shoulders of Mr. Batchelder for he appeared both as soloist and accompanist. This is not a simple achievement but it seemed an easy task to this musician. Mr. Batchelder gave as his first group several numbers by Chopin. His tone, full and eloquent, always sang. He never sacrifices his singing quality for volume, therefore, in the most dramatic passages there is power but never harshness to mar the tonal beauty. Mr. Batchelder is efficiently equipped technically, phrases with fine dignity and plays with a deep reverence to the innate beauty of the composition. His reading of Chopin was poetic, manifesting a keen feeling for coloring. The Rosenthal Papillon was delivered with remarkable sureness of execution but was somewhat lacking in grace and delicacy anticipated in a work of this mood. Mr. Batchelder closed his program with a brilliant performance of the Polonaise in E major by Liszt.

C. H. A.

ALCAZAR

The enormous success scored by Scandal, Cosmo Hamilton's delicious comedy treat, at the Alcazar Theatre, has led Helasco & Mayer to continue the run of this amusing play for an additional week, beginning Sunday afternoon, October 30th. The return of Dudley Ayres, the talented leading man, has been the occasion of one ovation after another, and the two new members of the cast, Ethel Shannon and Richard C. Allan, have been enthusiastically received. The splendid production which is being staged for the first time in the West has received the unstinted endorsement of all the critics and great praise has been lavished upon Gladys George, who assumes the leading role, as well as the

other members of the cast. Certainly Manager Lionel B. Samuel seems to have made two worth-while discoveries in Miss Shannon and Allan. The former is a clever little actress, and although her opportunity is not great in the present production her work was evidence of considerable acting ability. Allan is an experienced actor and radiated a charming personality which seems likely to make him a favorite at once.

As for Scandal itself, it is a gossip comedy with considerable mirth continuously on tap, and keeps the audience in good humor throughout. There are many good parts in the play. Ben Erway, the villain, for once, if indeed there is a villain, is exceedingly good, and Charles Yule in a character role also won his way into the favor of the audiences. The complete cast includes Marie Dunkle, Anna McNaughton, Iva Strong, Leslie Virden, Bert Chapman and Frederick Green.

SECOND CHAMBER MUSIC CONCERT

A program of striking excellence has been arranged for the second concert of the Chamber Music Society, founded by Elias Hecht, to take place Tuesday evening, November 15th, at the Scottish Rite Auditorium, with the great Polish pianist, Arthur Rubinstein, as assisting artist. This is the first appearance of Rubinstein in San Francisco. The following numbers will be played: Cesar Franck—Sonata for Piano and Violin, Arthur Rubinstein and Louis Persinger; Beethoven—Quartet for Strings, C minor, op. 18, No. 4; Dvorak—Quintet, op. 81, for Piano and Strings, Arthur Rubinstein at the piano.

It is a rare occasion to hear two great artists in Sonata, and the tremendous successes which Rubinstein and Persinger have had together in Europe in sonata work assures a treat to their listeners when at the concert on November 15th, Rubinstein will play the piano part of the Cesar Franck Sonata and Persinger the violin. It is through the efforts of Manager Jessica Colbert that this combination has been arranged.

Arthur Rubinstein is regarded by all critics as a superb pianist and he is that rarest of all combinations, a musician's pianist with the added power of an overwhelming popular appeal. The New York Tribune says of him: "His fingers flew with lightning speed over the keyboard and bounded with marvelous elasticity from the keys in the scherzo of Saint-Saens' G minor Concerto."

MUSIC WEEK EVENT

Faculty Recital by Prominent Instructors of the Institute of Music of San Francisco

One of the important events of San Francisco's coming Music Week, October 31 to November 6, will be a Faculty Recital by several of the prominent members of the Institute of Music. The recital will be given in Native Sons Hall, 430 Mason Street, on Tuesday evening, November 1, at 8:15 o'clock. The artists who will participate in this recital are Gladys MacDonald, mezzo-soprano, Mrs. Mabelle Sherwood-Willis, pianist, and Arthur Conradi and Orley See, violinists.

Considerable interest attaches the appearance of Miss MacDonald since this will be her first public appearance as a member of the Institute staff. She is the successor of Mme. Sofia Neustadt, who will leave for Italy shortly, for a year's absence.

Mrs. Willis is perhaps better known in the East than she is on the Pacific Coast. For several years she was the accompanist of Maud Powell, the famous American violinist, on her tours of this country and Europe.

Arthur Conradi, the director, is too well known to San Franciscans to need particular mention. Orley See is one of the prominent members of the San Francisco Symphony Orchestra. During his comparatively brief residence on the Coast he has won an enviable reputation as a violin virtuoso and pedagogue.

The program will be as follows: Cesar Franck—Sonata for Piano and Violin, Mrs. Willis and Mr. Conradi; J. S. Bach—Concerto for Two Violins, Mr. Conradi and Mr. See; G. Ferrata—Night and the Curtains Drawn, C. G. Spross—Yesterday and Today, Erich Wolf—Fair Tales, A. W. Kramer—For a Dream's Sake, Miss MacDonald; M. Moszkowski—Suite for Two Violins and Piano, Mrs. Willis and Messrs. Conradi and See.

In accordance with the spirit of Music Week, the Institute of Music has decided to dispose of five hundred tickets for this concert free of charge to those who are interested in the serious development of musical art on the Pacific Coast. These tickets may be obtained at the office of the school, 804 Kohler & Chase Building.

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S. F. SYMPHONY ORCHESTRA IN SAN JOSE

With Alfred Hertz conducting, the San Francisco Symphony Orchestra will give a concert in San Jose at the Morris Dailey Assembly Hall, State Teachers' College, on November 4th, at which practically the same program will be played as the one played here at the Auditorium on November 3rd.

This is the first of a series of attractions to be presented this season at San Jose under the management of Jessica Colbert, and the complete list of artists engaged by her for appearances there include: San Francisco Symphony Orchestra, Olga Steeb and Myrtle Claire Donnelly in joint recital, London String Quartet, Arthur Middleton, Paul Althouse, Myra Hess, Florence Macbeth and the San Francisco Music Society.

This course of concerts, which is given at popular prices, is attracting not only the music lovers of San Jose but the entire surrounding community as well, and the series is regarded as an event of supreme musical importance to that district. Mrs. Colbert's successful work in organizing this yearly series at San Jose deserves much credit, as it makes it possible for a remarkable group of artists to be heard at prices within the reach of all.

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Feb. 27—**VASA PRIHODA**, Bohemian violinist, "The Second Paganini."
March 20—**CECIL FANNING**, **YOLANDA MEHO**—joint recital—popular American baritone and world famous Hungarian pianiste.
April 17—**PERCY GRAINGER**, Australian composer-pianist.

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MUSIC WEEK

(Continued from Page 1, Column 4)

people who will sing songs of their native lands. Among these foreign residents will be Chinese boys and girls who will sing American songs. Another important feature will be the Memory Contest for school children, which has already been announced in this paper and which is given such excellent publicity in the daily press by Sherman, Clay & Co. in generous advertising space.

It will, of course, be impossible to mention all of the thousand concerts to be given during Music Week. We can only attend a few of them. However, we shall speak of the idea and the success of the movement in the Annual Edition of the Musical Review.

TWO MUSIC WEEK CONCERTS

The Mission Park Congregational Church will give the following program at Nineteenth and Dolores street on Thursday evening, November 3rd:

Duets—(a) Oh Wert Thou in the Cauld Blast (Mendelssohn), (b) Nearest and Dearest (Caracciolo), Florence Onyon, Barbara Robb; Soprano Soli—(a) Pale Moon (Logan), (b) Just a-Wearyin' for You (Bond), (c) Wake Up! (Phillips), Genevieve Granger; Readings, Selected; Contralto Soli—(a) I Hear a Thrush at Eve (Cadman), (b) Cradle Song (MacFayden), (c) Gipsy Love Song (Herbert), Barbara Robb; Violin Soli—(a) Adoration (Borowski), (b) Souvenir (Drdla), (c) Swing Song (Barns), Elizabeth Storey, Virginia Meiser at the piano; Soprano Soli—(a) Serenade (Nevin), (b) Ah! Non Credea (Bellini), (c) The Lass With the Delicate Air (Arne), Florence Onyon; Organ Recital—(a) Prelude in C minor (Guilmant), (b) Marche Religieuse, op. 15, No. 2 (Guilmant), (the first motive of one of Handel's Choruses has served as subject of this composition), Ada Ricard; accompanists, Virginia Meiser and Margaret Crowley.

The following program will be presented before the Ladies and Veterans of Geo. H. Thomas Post, G. A. R., and Golden Gate Post, American Legion, at Memorial Hall, Civic Auditorium, on Tuesday evening, November 1st: Duet—The Gipsies (Brahms), Miss Helen Colburn Heath, Mrs. Byron McDonald; Piano—Fifth Nocturne (Leybach), Miss Margaret Crowley; Tenor—The Sunshine of Your Smile (Ray), Mr. Henry Will; Soprano—(a) At Dawning (Cadman), (b) Pale Moon (Logan), (c) The Nightingale Has a Lyre of Gold (Whelpley), Miss Genevieve Granger, pupil of Miss Heath; Cello—Cantilena (Goltneriam), Master Edward Joseph Young; Soprano—Lullaby from Jocelyn (violin obligato) (Godard), Miss Ethel Ryan, pupil of Miss Heath; Piano—Evening Star, from Tannhauser (Wagner-Liszt), Miss Alice Meyer; Baritone—Toreador Song from Carmen (Bizet), Mr. Marion Vecki; Violin—(a) Mazurka (Ovid Musin), (b) Old Refrain (Kreisler), Miss Francisca Alsing; Soprano—(a) Voiche Sapete from Marriage of Figaro (Mozart), (b) Wake Up! (Phillips), Miss Genevieve Granger; Sextet from Lucia (arr. for Quartet) (Donizetti), Miss Helen C. Heath, Mrs. Byron McDonald, Mr. Theo. Phillips, Mr. Len Barnes; accompanists—Mrs. Ruth Bell, Miss Margaret Crowley, Mrs. Edward E. Young, Mrs. Marion Vecki, Mr. Walter Frank Wenzel; program arranged by Miss Helen C. Heath.

EAST IS WEST, CENTURY THEATRE

Considerable interest is being manifested in the appearance at the Century Theatre, formerly the Curran, of Fay Bainter in East Is West. A number of San Francisco people will recall when Fay Bainter was a member of the local stock company here and continued with that organization for some time. New York finally called her, however, and her talent was recognized there—she having appeared successfully in a number of plays, including Arms and the Girl, The Willow Tree, and The Kiss Burglar.

William Harris, Jr., then selected her to play the leading role of Ming Toy in East Is West. The play immediately caught on and remained at the Astor Theatre in New York for two solid years. This sensational engagement was followed by a four months' stay in Chicago; another four months in Boston, and extended engagements at Philadelphia, Pittsburgh and Washington, D. C.

Miss Bainter has been hailed by the critics and the public as one of the most

facile actresses revealed in a generation. Her work as Ming Toy, the little Chinese "Sing-Song Girl," holds the promise of great things to come in the future. The scenes of the play are laid in China and in San Francisco, and while there are some tense moments, a strong comedy strain pervades the entire performance.

SYMPHONY LECTURE AT PUBLIC LIBRARY

A series of lectures on the different symphonies and orchestral compositions which are to be given throughout the season of 1921-22 at the San Francisco Public Library, are free to the public for the purpose of elucidating the programs. The first of this series took place Thursday morning, October 27th, and the lecturer for this occasion was George Edwards, with the assistance of Walter Wenzel and Ethel Palmer illustrating at the piano. The works under discussion were: Symphony No. 3 (Brahms), La Valse (Ravel), Till Eulenspiegel (Richard Strauss).

At 10:45 on the following dates the same educational work will be carried on: October 27, 1921; November 10, 1921; November 17, 1921; December 8, 1921; December 22, 1921; January 5, 1922; January 19, 1922; February 2, 1922; February 16, 1922; March 2, 1922; March 16, 1922; March 30, 1922.

Hilda Heide presented several of her talented pupils in a recital which she gave at her studio in Sequoia Hall on Tuesday evening, October 25th. The work performed was called the Travelogue, given under the sole direction of Miss Heide, with the assistance of Walter Wenzel at the piano. The following pupils participated: Marie Weisick Seitz, Grace Dallas, Mary Butler, Henrietta Curtin, Marjorie Treadwell, Violet Martell, Delia Hardy, Elizabeth Pointin, Mary Helen Royer, Frances Todd, Charles Moore, Katherine Anderson, Doris Pettersen, Katherine Malloy, Edna Knight, Thelma Heidinger and Marian David.

Theodore J. Irwin will give an organ recital at the Civic Auditorium on Friday noon, November 4th. Mrs. Raymond Marshall, soprano, will be the soloist, the following numbers being interpreted: The Star Spangled Banner, Military Fanfare arrangement (Theodore Irwin), Fantasie De Concert (Lux), Ballet Egyptian (Lugini), Nocturne (Theodore Irwin), Theme and Variations on Swanee River (Flagler), Vocal solos, Mrs. Marshall; Wedding March (Rubinstein).

L. E. BEHYMER AGAIN A VISITOR

L. E. Behymer, the untiring dean of Western managers, paid San Francisco one of his regular visits early this week and was a welcome caller at the offices of the Pacific Coast Musical Review. Mr. Behymer is very optimistic regarding the forthcoming music season and showed us a list of engagements secured for famous artists between the Behymer and Oppenheimer offices that surpasses anything in the way of bookings that has come to our attention. The list contains several hundred concerts in the States of California, Nevada, Arizona and New Mexico, and only goes to show how much these two managers are doing for the famous artists. Each of the artists individually could do even more than under present auspicious conditions, if there would not be so many sent to this territory. The New York managers owe Messrs. Behymer and Oppenheimer a debt of gratitude for extending this Western field as they have done during the last few years.

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VOL. XLI. No. 6

SAN FRANCISCO, SATURDAY, NOVEMBER 5, 1921.

PRICE 10 CENTS

BRAHMS, STRAUSS AND RAVEL FEATURES OF OPENING SYMPHONY CONCERT

Alfred Hertz Bombarded With a Veritable Barrage of Floral Ammunition—Columbia Theatre is Crowded to the Doors on Occasion of Official Opening of San Francisco's Musical Season—Orchestra Shows Marked Improvement in Its Response to the Conductor's Baton, Especially in the Finer Tone Nuances—Ravel Waltz Receives First Presentation in America

By ALFRED METZGER

The 1921-1922 season of the San Francisco Symphony Orchestra under the direction of Alfred Hertz opened at the Columbia Theatre on Friday afternoon, October 28th, before an audience that crowded every seat and that evinced noticeable interest in the program and a high regard for conductor and orchestra. This opening concert started the eleventh season of symphony events under the auspices of the Musical Association of San Francisco and this is the time to emphasize the fact that the San Francisco Symphony Orchestra has long ago ceased to be an experiment, and that it has finally become an established institution. We trust that Eastern music journals will bear this fact in mind henceforth and not amuse us again at the end of this season with rumors, reports and gossip regarding the uncertainty of the following season. During the ten years past we have been edified every Spring with the fairy tale that it would be doubtful whether San Francisco would again support its symphony orchestra during the new season. Mind you, these news were published after the conductor and musicians already had their contracts in their pockets, and after the major portion of the guarantee fund had already been subscribed. But if certain Eastern music journals find pleasure in publishing such "news" year after year, why it would be cruel to deprive them of this little amusement.

The first program presented by the San Francisco Symphony Orchestra and Alfred Hertz this season consisted of: Symphony No. 3, F major, op. 90 (Brahms); Till Eulenspiegel's Merry Pranks (Richard Strauss); La Valse, Poeme Choreographique (Ravel). From a purely artistic and musicianly point of view, it would be difficult to imagine a more representative or more impressive program; from the layman's point of view, however, there was prevalent in this program a certain "ponderousness" and grandiloquence that could not help but exercise a decidedly bewildering influence upon the average hearer. The musical meal, in other words, was somewhat heavy and difficult of digestion for anyone but the most uncompromising admirer of the classics. And we do not make this statement with any intention of questioning Mr. Hertz's judgment in program building, for in doing this we would do the distinguished conductor an injustice. Mr. Hertz paid San Francisco a distinct compliment by arranging such a program, for he took it for granted that our musical public is fit to hear such a program. If our public proved to be somewhat undeserving of this great compliment we can not blame Mr. Hertz at all. Judging from the hesitating and gradually rising applause we are convinced that our public on this occasion did not deserve Mr. Hertz's confidence in its serious musical taste and enthusiasm. But then audiences vary. Possibly the audience that attended on Sunday afternoon was more responsive to the serious music prepared by Mr. Hertz.

We noted a marked difference in the acoustic character of the auditorium. The change is for the better when noticed by those who do not like explosive fortissimi or climaxes. For from our direction the sound was somewhat muffled, but on the other hand the finest pianissimi and shadings could be heard with the most direct distinctness. Indeed in this latter respect we find the orchestra considerably improved. If you wish to judge

the artistic character of an orchestra you must do so from its pianissimo playing. The finer the orchestra sounds in its delicate shadings the better an orchestra it is. And the fact that Mr. Hertz is now obtaining such splendid results in the way of the daintier tone colors and pianissimo effects, is not because he has become a

personnel of the orchestra we do not believe that such changes influence the artistic growth of that organization noticeably. It is the rank and file of the orchestra that constantly improves, and among eighty musicians or more changes in a few chairs do not make so much difference, unless it were a change for the

tion, thematic development and thoroughly worked out emotional ideas it easily can withstand the utmost technical scrutiny. As to individual taste, that of course is another matter. And so we thought that this work with its four movements of almost uniform tempo, character and style impressed us as somewhat monotonous in its effect. Others may see in it characteristics of greater versatility, but whether it was the mood we were in or the nature of our musical taste, it seemed to us the long drawn out periods failed to register sufficient variety of sentiments and expressions. Of course, Mr. Hertz is a past master in conducting a Brahms Symphony. We have heard Brahms conducted by most of the world's famous masters of the baton, but we have never received such an impression of authority, precision, scholarship and musicianly intelligence than we do when we hear Alfred Hertz preside over the destinies of that great composer's works.

Strauss' Till Eulenspiegel was as fine an interpretative expression of a difficult piece of musical realism as it has been our pleasure to hear. Of all the tricky, difficult, intricate, perplexing and taxing works of orchestral creative art this work belongs among the foremost, and Mr. Hertz could have given no better illustration of the splendid improvement he has created in the orchestra than by interpreting this composition in that effective and almost flawless manner in which it was presented. It was the very finest interpretation of this excellent work ever heard here, and surpassed even Mr. Hertz's own interpretation of it at prior occasions. It would be extremely difficult to hear a better performance of this work. And we have heard considerably worse performances by orchestras of far greater reputation in the musical world than the San Francisco Orchestra. Intonation, attacks, sudden and frequent changes in keys and moods, peculiar imitation of "noises" of a humorous kind, contrasts between rapidly changing ideas and "events" and in fact every possible phrase that calls for dexterity and technical skill as well as emotional capacity was brought out with striking artistic effect. Orchestra and conductor have reason to feel very proud of this achievement.

La Valse by Ravel received its first performance in America on this occasion. Mr. Hertz is entitled to great credit for giving San Francisco the distinction of being the first community in this country to hear this work, which has created such a vivid impression in Europe. For the second time he has paid San Francisco a compliment on this program, and for the second time his audience did not prove worthy of his confidence. And by this statement we mean to include ourselves, for we are afraid now that we are a hopeless case when it comes to this ultra-modern school of composition. We don't "get" it at all. Isn't it aggravating? Our idea of a waltz, especially a waltz based upon Viennese precepts, is centered in the principle of simplicity. The more simple a waltz is, the more beautiful it sounds to us. To invest a waltz with the tone color effects, the hidden meanings, the hazy and misty heaviness, the mysterious and top-heavy thickness of orchestration, the innumerable abrupt changes of keys and themes, the lack of straightforward well-defined and easily perceived flow of melody does not resemble in itself our notion of what a beautiful waltz should be. Shades of Johann Strauss, how could

(Continued on Page 10, Column 1)



ALFRED HERTZ

The World Renowned Master of the Baton Who Received a Magnificent Ovation at the Opening of San Francisco's Symphony Season at the Columbia Theatre, Friday and Sunday Afternoons, October 28th and 30th

broader or more intellectual conductor, but because he has been able to shape the orchestra better to his own taste and judgment. He has succeeded in adding another evolutionary period to the orchestra's musical emancipation. This is the finest proof of Mr. Hertz's efficiency and the orchestra's adaptability. The moment noticeable progress ceases and artistic proficiency remains stationary then the orchestra retrogresses. We were delighted to note this splendid advancement of the orchestra.

While there are a few changes in the

worse. There is a decided improvement in uniformity of tone, in precision of phrasing and as already stated in the finer nuances of shading. It is, of course, impossible to notice everything at one hearing, and so we shall follow subsequent concerts more closely and endeavor to note the improvements as they occur to us.

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TWENTIETH YEAR

MUSIC WEEK BIG SUCCESS

Judging from the numerous activities that prevailed during the week just about to close, the idea of Music Week was undoubtedly a distinct success. Since over one thousand events were scheduled during this period, it is, of course, physically impossible for us to devote special attention to all. Indeed, it is impossible even to quote the entire program which occupies twenty closely printed pages of program size. Before being obliged to get ready for the press only a few events took place on Sunday, Monday and Tuesday, and so we decided to devote considerable space next week to the more important features.

Those in charge of Music Week are entitled to hearty appreciation for the excellent work that was done. Surely the importance of music could not have been demonstrated in more imposing fashion. The entire community practically dedicated itself to the purpose of accentuating the necessity of music in our community life. The newspapers devoted columns of interesting news to music, prominent business houses used the music idea in their advertisements and the daily press referred to the event editorially. The Pacific Coast Musical Review really does not need to spread itself on this Music Week proposition, for we have Music Week throughout the year. The musical profession and the music trade are indebted to Community Music Service and Alexander Stewart for this splendid movement to bring music prominently before the mind of the masses at least once a year.

DELAYS IN ANNUAL EDITION

Every year the Pacific Coast Musical Review makes definite plans to publish the Annual Edition on the date originally announced, and every year delays are necessitated by reason of various causes impossible to prevent. This year the threatened railroad strike caused some of our Eastern advertisers to ask us to delay on account of possible changes in tours and dates of concerts. Although most of such advertisers were willing to take a chance others were not quite certain as to the possibility of their Pacific Coast trip, notwithstanding the fact that their managers assured them of the certainty of their tour.

Then one or two of our representatives were prevented from attending to their work as usual on account of sickness or other reasons, thus de-

laying important reading matter and advertisements, some of them not being at hand even at this date. Then it was our intention of including Music Week in this edition, and we found that it was impossible to obtain the official program in time for an edition to be published for October 29th, and that on November 5th it would have been too late for an advance program and too early to include a review of the events.

Finally there were a number of San Francisco artists who were unable to give us information to be included in their reading notices on time, and those who had taken space failed to send us in copy for advertisements and reading notices. And since such an edition is exceptionally expensive it is necessary to publish as many advertisements as we can obtain. It is difficult enough to publish a weekly music journal in the far West, without having to meet losses on annual editions. So at last we are enabled to definitely announce that Saturday, November 19th, will be the date of certain publication. If any advertiser finds it necessary to change some copy on account of this delay, or if any of our friends who have mailed us notices wish to make changes there is time to do this provided we are notified AT ONCE by phone or letter.

There will also be time for a few more advertisements or articles provided we receive them not later than Friday, November 11th. We trust that any disappointment that may have been occasioned by this delay will be made up by the picturesque appearance and interesting contents of this edition, which really represents yearly records of California's musical history.

FIRST SYMPHONY POPULAR CONCERT

Under the direction of Alfred Hertz, the San Francisco Symphony Orchestra will give the first popular concert in the regular series tomorrow afternoon in the Columbia Theatre, commencing at 2:45 o'clock. As usual, the popular concert series will consist of ten Sunday afternoon concerts, alternating with the Sunday symphony series. As the name implies, these programs are made up of numbers of popular appeal, being chosen, however, from the best in music.

Sunday afternoon's program will be made up mostly of well-established favorites, although three numbers are included which are new additions to the repertoire of the orchestra. They are: Song of the Volga Boatmen by Stravinsky, the ballet music from Borodin's Prince Igor and the serenade from Godard's Scenes Ecossaises. In the latter number the solo is carried on the oboe, played by Caesar Addimando. Other items announced are the overture, scherzo and wedding march from Mendelssohn's incidental music to A Midsummer Night's Dream, Rimsky-Korsakow's Spanish Caprice, an orchestral arrangement by D'Indy of Rubinstein's Melody in F, the cello obligato being played by W. V. Ferner, and the prelude to Wagner's Mastersingers.

For the second pair of symphony concerts, to be given next Friday and Sunday afternoons, November 11 and 13, in the Columbia Theatre, an unusually interesting program has been prepared containing two works which will have their first performance in America upon this occasion. These new compositions are Arensky's Variations on a Theme of Tchaikowsky for String Orchestra, and an overture to Shakespeare's comedy As You Like It by Wetzel. The second half of the program will consist of Dvorak's Symphony No. 5, From the New World, a work always welcomed by symphony patrons.

SECOND CHAMBER MUSIC CONCERT

Making his initial appearance in San Francisco, Arthur Rubinstein, the famous Polish pianist, who has met with sensational success in Europe, will play with the Chamber Music Society on Tuesday evening, November 15th, at the Scottish Rite Auditorium.

At this second concert of their seventh season, the society will include in its program, with Arthur Rubinstein at the piano, the celebrated Dvorak Quintet, which is one of the Slavic master's most inspired and melodious contributions to music. Gratefully constructed for each instrument, each movement is interesting and arresting, from beginning to end, with many seductive bits of cross rhythms and fascinating dialogue among piano and strings. The famous Dumka movement, in particular, is imbued with a wealth of color and Slavic spirit which never fail to make a heart appeal to the most blasé of listeners. The Scherzo is one of the most rollicking and really joyous which we have, while the finale is a series of color pictures which culminate in a brilliant climax, and bring the whole warm, flowing work to a melodious close.

The string quartet to be offered on this occasion is the Beethoven Quartet, Opus 18, No. 4. This quartet, probably the most charming of the six quartets of the group of Opus 18, is a special favor to the public; and its masterly and authoritative performance by Persinger, Ford, Firestone and Ferner has aroused the greatest admiration and enthusiasm wherever it has been heard.

This performance will excite unbounded desire to all lovers of string quartet music.

Both Elias Hecht, founder of the Chamber Music Society, and Jessica Colbert, manager, feel that great interest is added to this concert by the famous arrangement which brings Arthur Rubinstein and Louis Persinger together in the playing of this Beethoven Sonata for piano and violin.

This is considered one of the great works of the school of the modern neo-French school, and has served as a sort of model for many later works of the same sort, none of which, however, have approached it in inspiration. Emotionally, it is one of the most beautiful works to interpret and it represents Franck's lyricism and fantasy at its best. This Sonata, the D minor Symphony and the Quintet for piano and strings, constitute Franck's three greatest achievements in composition and form the "pride" of the school of which he was the founder.

SCHUMANN-HEINK

The glories of the voice and art of the most adored of artists, Ernestine Schumann-Heink, seem to go on forever. Wherever she appears she is accorded tremendous ovations and the most discriminating music critics still agree that she is the unapproachable artist of the century. In San Francisco all that is necessary is to say that Schumann-Heink will sing and a crowded house is assured, but Manager Selby C. Oppenheimer, under whose direction she is coming for a concert at the Century Theatre on Sunday afternoon, November 27th, is particularly happy with the program that the great contralto has arranged to present to her San Francisco admirers.

Three big operatic arias, Ah Rendimi from Rossini's Mitridate (in Italian); My Heart a Thy Sweet Voice from Saint-Saens' Samson and Delila (in English); Meyerbeer's Le Prophete (in French); these will be followed by Schubert's Der Wanderer and Huldengeslein; Brahms' Mainacht, and Spinnerliedchen (in German), and Hueter's Pirate Dreams. In addition four Wagnerian scenes from Rheingold Gotterdammerung, Tristan and Isolde and Tannhauser have been included in the titanic program.

Arthur Loesser has been specially engaged to act as accompanist and assisting artist on the Schumann-Heink program. Schumann-Heink will also be heard at the Auditorium Theatre in Oakland on Monday night, November 28th. Concerts by the diva will be features of the music season in Sacramento, Stockton, Eureka, San Jose, Santa Rosa, Fresno, Willows, Reno, Nev., and other towns.

HARPIST AND SOPRANO IN STOCKTON

Annie Louise David, world famous harpist with Gabrielle Woodworth, soprano, appeared in Stockton before the Stockton Musical Club, on Saturday afternoon of October 8th. The hall was filled by enthusiastic listeners who appreciated these two distinguished artists. The following notice was published by the Stockton Daily Evening Record:

The harp appeals as the instrument of romance as well as devotion, and to Miss David's magic touch its strings ripple the laughter of life's lightest joys and anon whisper the secrets of the soul's deepest feelings. The audience Saturday was in a mood to be merry and it liked especially Tedeschi's Spanish Dance, Zabel's Marguerite at the Spinning Wheel, and Fire Flies by Hesselmanns. But there was a delightful suggestion of classic lore in her first number, To an Aeolian Harp, and the simple tenderness of Believe Me if All Those Endearing Young Charms, was revealed with new meaning when she played it as an encore. She was generous in her responses to the insistent demand of the audience for more than the program provided, and it detracts nothing from the appreciation of genius to say that in part the applause was a tribute to the winsome smile and pleasing grace of the artist.

Mrs. Woodworth has a voice of rare sweetness and flexibility and while her selections were mostly of a lyric nature there were occasions when she gave proof of unusual dramatic power. The secret of her charm lies in the thoroughness of her understanding of the works she interprets and the delicacy with which she gives to the audience the thought and feeling of the composition. Whether the language be English or a foreign tongue, she gives the words a clearness of enunciation that carries the listener to distant scenes or stirs the emotion that inspired the song.

CONSTANCE BEARDSLEY AT CALIFORNIA

An exceptionally pleasing artist will play tomorrow morning for the patrons of the California Theatre's Sunday morning concert. She is Miss Constance Beardsley, well known in local musical centers as a talented pianist—and she will play Grieg's Concerto in A minor for piano and orchestra, accompanied by Heller and his fifty men.

Miss Beardsley has concertized extensively throughout the United States, but during the past two years has made her home in San Francisco, where she is teaching the piano. During that time she has played on numerous occasions here and her work has met with unqualified approval from critics and public alike.

Director Herman Heller announces the following program for his orchestra: Marche Solennelle by Wally Belsazar's Gastmahl by Shubert, a selection from Aida by Verdi, and Die Feen Overture by Wagner. The opening number on the program will be Harvey's organ solo. He will play Largo by Handel.

NEW YORK MUSIC SEASON WELL STARTED

The Philadelphia and New York Symphony Open Their Season—Debut of Elly Ney—Other Concerts

By ROSALIE HOUSMAN

New York, October 22, 1921.

Elly Ney, the Dutch pianiste, who is famous in Europe, gave her first American recital at Carnegie Hall on October 15, before a crowded and enthusiastic audience. She gave us a glimpse of her bigness, in advance, by announcing an All-Beethoven program, which included the Hammer Klavier Sonata, as well as the Appassionata, and Moonlight, and for good measure added several shorter works. Her playing had an elemental force, and a certain ruggedness, in keeping with the music. She has tenderness, and sweetness, where needed, but the dominant note of her interpretation was a leonine massiveness which her personality carried out. In the half-lights, her green blue velvet, with its long train, added impressiveness, and her halo of short gold hair was reminiscent to many of Paderewski. She is undoubtedly a personality to be reckoned with, and it will be most interesting to hear her in the next miscellaneous program, announced for this week.

Monday evening, October 17, also at Carnegie Hall, saw the reappearance of Bronislaw Huberman, who had played in America as a prodigy about twenty-five years ago. He has come back a mature artist, minus the long hair I remember him with when I heard him in Munich, with that same wonderful tone and musicianship which one can never forget. He gave a program classic in content, of deep musical feeling, and with a rare self-effacing interpretation, which won him the attention of the large audience. Beginning with the Kreutzer Sonata, in which he had the remarkable co-operation of Paul Frenkel at the piano, he followed it with the Bach Chaconne, the Tchaikowsky Concerto, and several smaller things brought the evening's pleasure to an end. It was in all respects, great fiddling, plastic phrasing, and a subtle sense of tone gradation, and, above all, sincere interpretation. We are glad to welcome him, and hope to hear him with orchestra in the near future.

Tuesday evening, October 18, saw the re-entry of the Philadelphia Orchestra, at Carnegie Hall. The entire season space is sold out weeks in advance, and a packed house gave Mr. Stokowski a rousing welcome. He has made of it a virtuosos organization. There is a beauty and tonal balance, which seems to improve each season, and which never fails to bring out the best of the music played. The second Brahms was a joy, the Apres Midi d'un Faune, classic in its clarity, and precision, with a purity of phrasing ("tres precieux," as the French say so expressively. But of the Braunsfels variati on a theme of Berlioz, I can only quote the remark a well-known pianist made to me at its close, "a thirty-five-minute joy ride through the noisiest part of Coney Island." That tells the story. Personally I do not see why our conductors must always go abroad for novelties when so many young Americans are constantly doing worth-while things here at home.

Thursday afternoon, also at Carnegie Hall (October 20) the New York Symphony began their series, under the able and popular leadership of Walter Damrosch. This was his first appearance as conductor, though he had already begun a series of illustrated talks on the Wagnerian cycle at Aeolian Hall the previous Sunday, where they had to put chairs on the stage to accommodate the crowd. His welcome at Carnegie must have been most gratifying, as the entire house arose and gave him a royal reception. And he and his men certainly deserved it. They are in fine shape, never better, and responsive in the smallest detail to their conductor's wish. The novelty was a Marche Francaise of Roger-Ducasse, a symphonic poem of the war, and as most things of that type are, was less effective than one expected. It was not up to the usual French standards. But the beautiful playing of Paul Kochanski in the Tchaikowsky violin concerto made up for it. It was magnificent musically and at all times beautiful. He was heartily applauded. The Rachmaninoff E minor symphony was the rest of the program, made doubly interesting by the presence of the composer, who acknowledged applause from a loge. The program was repeated on Friday evening at the same place.

In fact, Thursday afternoon was a full "house" for music lovers, as there were remarkable things at both Aeolian Hall and the new Town Hall, which has the best acoustics in New York. At the former, Guy Maier and Lee Pattison gave a two-piano recital, where two hearts really played as one. Among their numbers were the Bach C minor concerto, with string quartet accompaniment; and May Mill of Arnold Bax, a modernist from England, at the Town Hall. Nelson Illingworth, of whom I wrote last season, gave his first lieder program, assisted by Bos. We had the entire Schubert Swan Cycle, which is unalloyed joy, three Loewe ballades, and several other things. He is the "great lieder interpreter" to quote Finck, and though he has not the greatest voice you ever heard, he has that intangible something, of great expressiveness which makes him unique, and

unforgettable. He lives through each song—so do you with him. I know no one here now with just this gift of expressiveness.

Thursday evening also was musically very rich. At Aeolian Hall, Emil Telmányi, the celebrated Hungarian violinist, made his American debut, showing a big warm tone, a lot of the temperament one wanted from him and in his representative program made himself felt as a decided personality, from whom we want to hear more. Lalo's Symphonie Espagnole, the C major Bach Sonata, and Schubert's Fantasia, op. 159, were the big numbers; but one cannot forget his personal way of playing several of the Brahms Hungarian dances, which he played *con amore*.

At the Town Hall, just a few steps away, Miss Eve Gauthier again showed her courage and love of the unusual by presenting an entire program of the latest of the Moderns. She was 1921 in her selections, and we had the opportunity of hearing things of the famous "six" who have been stirring things up in France recently—of hearing a representative selection of "New" England, America, and some delightful modern settings of folk songs. John Ireland's, and Eugene Goossens' were clever, but I think that Arnold Bax came nearest to the old spirit in his Christmas Carol of the fifteenth century, an exquisite thing. Of the "six" I preferred the work of Francis Poulenc; much of the rest went beyond the limits a song should have. One can be so much more modern consistently for instruments than for voice, as often the vocal results are not beautiful, and are only ugly in a distorted, awkward way. So much of the Schoenberg and Schrecker we heard was similar in tendency; the ugly brutality in one of the Milhaud things justified itself. The man has power, crude if you will, but arresting. From America, we had two of Carl Engel, fascinating songs of newer tendencies, and one arpiece of Crist, and Winter Watts. In the last group, Miss Gauthier touched futurism by giving us a taste of Lord Berners, which was bitter to one's mouth. Clever, yes, cynical, witty, at times nasty, but musical?—that is a matter time alone can decide. The evening came to an impressive close with Gustav Holst's two hymns from the Rig Veda, big, sincere and wonderful music. Before closing, I want to tell of the aria from Korngold's Tote Stadt coming to the opera this winter. Here we had the real thing! This music is a work of genius.

The San Carlo Opera Season

Beginning with *La Forza del Destino*, on September 26, and continuing for four weeks, Fortune Gallo has given New York her first taste of opera, of the season 1921-1922. He has established a precedent, which he follows up annually, of giving high-class opera at popular rates, and of having a well balanced company and repertoire. All performances have been in Italian, with the possible exception of Humperdinck's *Haensel and Gretel*, sung in English. There were several guest artists, among them Anna Fitzlu, who had established her popularity in other seasons; Marie Rappold, who was vocally and artistically effective in *Aida*, and also Henry Hadley, the well known conductor, who officiated in Lohengrin and other performances.

The repertoire consisted of *Aida*, *Giaconda*, *Faust*, the inevitable twins, *Pagliacci* and *Cavalleria*, *Bohème*, *Butterfly*, *Carmen*, *Trovatore*, *Tesca*—the usual operas which meet the public taste. They were always well mounted, the costumes were fresh and attractive, and the chorus really sang. Most of the times the performances were of the highest quality, and Mr. Gallo can well be proud of the standard he has set for himself, and held. His leading artists are, on the whole, interesting, and have real vocal ability. Miss Saroya, who is a dramatic soprano of fine presence, was splendid in whatever she sang. Ferrabini's *Carmen* is well known to San Francisco audiences, Elizabeth Amsden was superb in *Giaconda*, as were also Poyer and De Biasi. If one wanted to single out any special singer, it is difficult, as they are all fine. But I would like to call your attention to the work of Sylvia Tell, the dancer. Mme. Lucchesse, whose colorature voice had its opportunity in *Lucia* and *Traviata*, the tenor Tommasini, who is the lyric tenor of the organization, and also Mme. Charlebois, Miss Keltie and Miss Kraemer. Mr. Gallo is now taking the entire organization on tour and will no doubt meet with the success he and its unquestioned merit deserve.

MRS. M. E. BLANCHARD'S ARTISTIC SUCCESS

Seldom does one hear lovelier singing than that which Mrs. M. E. Blanchard exhibited for the members of the California Club, on Tuesday afternoon, October 25th. Mrs. Blanchard needed no introduction to this audience for she is one of California's foremost and highly recognized artists. Mrs. Blanchard is more than a mere singer; she is a superb musician. Her voice of beauty and charm under complete control, enables her to sing sustained phrases throughout its entirety in the purest and most ravishing pianissimo, without the slightest impairment to tonal perfection. She phrases with taste and finesse and whether the song be one of dramatic passion or lyric delicacy her voice lends itself with ease to any change of expression.

The songs Mrs. Blanchard sang were by Mrs. Winifred McGee, who also wrote the poems. She has most successfully suited her music to the words in color and harmonic value. They are songs of grace and spirit leaning rather toward tender moods and dainty paintings than to the sombre and deeper emotions. Mrs. Blanchard with her polished diction and art in tonal hues succeeded in bringing forth the inner meaning of each word. No wonder her interpretations were a source of joy to every lover of exquisite singing!

CONSTANCE ALEXANDRE.

EUGENIA ARGIEWICZ-BEM'S EMPHATIC SUCCESS

San Francisco has within its midst several artists we feel proud to claim as our very own. Not that they happened to have been born here but they have endeared themselves in our hearts to such a degree during their years of residence in this city that we feel we have a wee bit of a claim on them. One of these artists, whom we respect and thoroughly admire, is Eugenia Argiewicz-Bem, the noted Polish violinist. The only regret felt in Mrs. Bem's case is that we are so seldom afforded the rare privilege and pleasure of enthusing over her art. An artist such as she is seldom found right in our own vicinity. When the occasion does present itself to engage a violin virtuoso for some noteworthy performance, why seek elsewhere? I doubt whether among the living women violinists Mrs. Bem has a superior.

At the third concert of the Pacific Musical Society on the evening of October 27th, Mrs. Bem opened her program with the Bach concerto, No. 2 in E major. It was given with the requisite classicism, authority and poise. She played with an ingratiating tone and remarkable technical dexterity. Her bowing is virile and elastic, more like that of a man than that of the gentler sex, her fingers are lithe and fluent, while her intonations are pure. There was no monotony or affectation to her performance and the poetical and graceful effects were delightfully brought forth. The Cesar Franck Sonata was Mrs. Bem's second number and in this work the cantilena passages were played with a tone of sensual warmth and essence of musical refinement. This work was the means of revealing the soul of a woman capable of the deepest emotions and allowing these emotions full sway. The Scherzo-Tarantelle by Wieniawsky was Mrs. Bem's "show-off" piece. Every technical obstacle was triumphantly overcome and was played with spirit and fire. As Mrs. Bem's associate, Mrs. Edward E. Young proved herself a capable and efficient co-artist. Her execution is of the highest order and in moments of response she plays with effortless charm. In temperamental warmth, Mrs. Young was not uniformly equal to that of Mrs. Bem.

Miss Eula Granberry was the singer on the program and immediately won her audience through her most attractive stage bearing and with her personality of appeal. Miss Granberry's tones are sweet and vibrant, her pianissimo phrases clear and well controlled, and the voice responds to the intelligent musical taste its possessor demands of it. Miss Granberry exhibited a fine conception of tone coloring and atmospheric effects in her Debussy numbers. She seemed delightfully happy while singing Hageman's graceful but difficult song, At the Well, and made her audience happy, too. And what an accompanist is Mrs. Frederick Crowe! Her playing is alive, it breathes with vitality and is exuberant with warmth. Her touch is light, her fingers agile and her tone keen to every modulation. With her imagination and splendid musicianship, could any singer hope for more?

CONSTANCE ALEXANDRE.

Gossip About Musical People

Calvin A. Calberg recently appeared at the Boulevard Players' Club in Oakland, playing the following numbers: Nocturne (MacDowell); Nocturne (Chopin); Etude F sharp (Henselt); Bird Song (Palmgren); Ride of the Cowboy (Gertrude Ross); Blue Danube Arabesques (Strauss-Schulz Eyler).

The Ladies' Auxiliary of Temple Israel gave a delightful musical program at the auditorium of Temple Israel, California and Webster streets, on Monday afternoon, October 24th. The program was in charge of Mrs. Richard Gutstadt, and the large audience in attendance was unanimous in its judgment that this was one of the most enjoyable and successful events in the history of the ladies' auxiliary. The participants were: Miss Adeline Newman, a contralto of excellent timbre and resonance, who sang with refined judgment and expression, Mrs. David Seid of Santa Rosa, who played the accompaniments with skill and musicianship; Richard Jose, who sang a few ballads with that sympathetic and effective manner for which he is so well known; Master Fritz Freak, pupil of Arthur Conradi, who played a few violin selections with intelligence and fine shading, and Mrs. Freak, who played her son's accompaniments most enjoyably. The event was in every way worthy of hearty praise.

Miss Lillian Frater, the accomplished and charming young pianist, pupil of Wager Swayne, returned from a trip to the East, where she spent the summer, and has resumed her studio work. Miss Frater was among the most successful of the young artist students who made the Swayne programs such distinct artistic successes.

Madame Mackay-Cantell is one of the New York teachers whose success here has not been deterred by any difficulties that might beset newcomers. Her studio is growing consistently and her following a very responsive and appreciative one. Madame Mackay-Cantell has felt very gratified with the result of her first year's work and bookings for the second year. For the further

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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art), Dance of the Gnomes (Liszt), Idelle Ruttencutter;
Sonata Pathétique (Beethoven), Marian Cavanaugh;
Valse Chromatique (Godard), Impromptu (Schubert),
Sam Rodetsky; Serenade (Moskowsky), Argonaute
(Massenet), Helen Jacobs; Solfeggio (Bach), Mazurka
(Fryszinger), Florence Reid; Variation pastorale (Moz-
art), Polonaise S sharp minor (Chopin) Henriette
Roumiguere; Capriccio brilliant, op. 22 (with 2nd piano
accompaniment) (Mendelssohn), Edward Summ. Mr.
Jacobson played the 2nd piano parts.

Annie Louise David, one of the foremost American
harpists, and who for the past couple of months has
been delighting many Californian audiences, will appear
before the members of the Pacific Musical Club on the
evening of November 10th. This society should feel itself
very fortunate in having been able to secure the ser-
vices of this noted artist for a more thorough exponent
of her instrument would be difficult to imagine. On the
13th of November, Miss David will play at the First
Congregational Church, of which Dr. Gordon is the
minister. Miss David, with Mrs. Gabrielle Woodworth,
soprano, gave a lovely recital at the Cora Williams
school at Thousand Oaks, Berkeley, on Sunday after-
noon, October 30th, and on November 3rd Miss David
appeared at the Exposition Auditorium in San Fran-
cisco during music week activities and on November
4th in Berkeley.

VIRGINIA WILES CHARMS HIGH SCHOOL GIRLS

A great surprise greeted the dozens of pairs of eyes
as they gazed about the Girls' High School Auditorium
last Wednesday afternoon, October 26th. The students
themselves who naturally are most familiar with this
spacious and barren hall, exhibited their satisfaction
with little gasps of pleasurable delight. A complete
transformation had taken place and a most attractive
setting confronted them. Scattered about the stage
were Oriental rugs, hangings were draped from the
most exquisitely colored screens and dimmed and oddly
shaped lamps gave out the most subdued and mystic
lighting effects. Just in front of the platform on which
the charming little artist gave her interpretation of
the heroine, Miss Phoebe Crosby of Barrie's Quality
Street, stood two burning candles, the reflections from
which cast playful shadows about the pretty visage of
Miss Virginia Wiles. The entire picture was fascinating
to the eye and made a strong appeal upon the imagina-
tion. It was not only artistic in its construction, but
most atmospheric.

It took but a few minutes to realize that Miss Wiles
is a most engaging young artist, one who is quite su-
perior in this line of work. Miss Wiles was comely to
look upon in her quaint little costume and her smile
and charming personality is more than fetching. Her
gestures are not only graceful but most significant of
what she is interpreting and her well modulated voice
is of a splendid vibrancy which enables her to express
distinctly the various lights and shades of emotions in
touches of pathos, comedy or bursts of dramatic color.
There is above all else that Miss Wiles gives a great
simplicity about her which always seems to please an
audience. The interpretation that she gave of Barrie's
Quality Street was authentic and made a most inter-
esting through her intelligence and thorough knowl-
edge of her subject as well as of her art. This same
performance was given by Miss Wiles the week pre-
vious before an enthusiastic audience at the Claremont
Hotel, Berkeley.

Polonaise C sharp minor (Chopin), Stella Howell; Pre-
lude (Arensky), Golliwog's Cake Walk (Debussy),
Grace Hjelte; Hark! Hark! the Lark (Schubert-Liszt),
Adella Vollmers; Ballade G minor (Chopin), Esther
Hjelte; Blue Danube Waltzes (Strauss-Schultz-Elver).

Joseph George Jacobson's pupils held their monthly
meeting on Saturday, October 29th, at the studio of
Mr. Jacobson. The evening was devoted mostly to
Mozart's works. Following is the program: Sonata No.
9 (Mozart), 2nd Mazurka (Godard), Myrtle Waitman;
Sonata No. 4 (2nd piano part by Grieg) (Mozart),
Pauline Bovo; Sonata No. 17 (2nd piano part by Grieg)



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cently undertaken to demonstrate a trained and experi-
enced knowledge, not always a part of the activities
of the voice teacher. Madame Mackay-Cantell's experi-
ence has been gained in directing for several years in
an important summer camp in Maine, and with College
Glee Clubs, church choirs and other club groups both in
New York City and in Boston. She finds the Coast
musically active and interesting in its splendid accom-
plishments and opportunities.

Dr. Maurice W. O'Connell, the well-known organist,
assisted by Miss Blanche Hamilton Fox, mezzo-soprano,
gave an organ recital at the Exposition Auditorium on
Monday noon, October 31st, as one of the events of
Music Week. The program was given under the auspices
of the City of San Francisco in conjunction with Com-
munity Service and Recreation League. The program
was as follows: The Star Spangled Banner; Idyll (R.
Kinder); Pilgrim's Chorus from Tannhauser (Wagner);
Meditation from Thais (Massenet); vocal solo, Ave
Maria (Bach-Gounod), Blanche Hamilton Fox; Even-
ing Song (Johnstone), Toccata (Freysinger), Reverie (Ron-
covieri); Grand Processional March from The Queen
of Sheba (Gounod). The program was thoroughly en-
joyed by a large audience who did not hesitate to ex-
press its delight by loud and prolonged applause. Dr.
O'Connell always makes an excellent impression when
playing the organ while Miss Fox is one of the best
vocal artists ever located in California.

The San Francisco Musical Club are announcing two
programs of interest which they will give in the ball-
room of the Palace Hotel during the coming month. The
first concert came during music week, taking place
on Thursday morning, November 3rd, and the partici-
pants being Mrs. H. F. Stoll, Mrs. E. A. Parker, Mrs.
Anthony Silva, Miss Audrey Beer and Miss Virginia
Treadwell. The next program comes on the morning of
November 17th, and several other members of the or-
ganization will be heard. They will be: Miss Dorothy
Dukes, Mrs. Melville Herzog, Mrs. Thomas Inman, Mrs.
Robert Whitcomb, Mrs. Arthur Hill and Mrs. Cecil
Holles Stone. These artists will be capably assisted by
Len Barnes, Harrison Coles and Miss Elliott.

The Swayne Fortnightly Group of Oakland, composed
of serious professional pianists and teachers, met with
Miss Audrey Beer Saturday evening, October 29th. The
program was as follows: Intermezzo Oriental (Rogers),
Miss Audrey Beer; Whims (Schumann), Danse Negre
(Cyril Scott), Miss Hazel Land; Prelude (Czerwonsky),
The Rainbow (Dennell), Air Tendre (Lully), L'Alouette
(Balakirew), Miss Mabel Brousseau; Reverie (Schutt),

INTERNATIONAL INSTITUTE PROGRAMS

Under Direction of Harriet J. Wilson Many Programs
Were Given at Library Hall During Music Week—
Organ Recitals and Other Programs

We are indebted to Julian R. Waybur for the following programs which were arranged for Music Week:
Library Hall—Sunday, October 30th, 3:30 p. m. Half hour Russian Music. Madame Popova, artiste grand opera, Moscow; Natalie Mitropolsky, soprano; Wanda Bernhard, piano.

Monday, October 31st, 3:45 p. m. Talk on the Value of Music in Americanization. Cora R. Conklin.

Monday, October 31st, 4:00 p. m. Half hour: Rumanian and Hungarian songs with costumes. Georgette Szoke, Miss Storch, violin; Miss Moller, piano.

October 31st, 4:30 p. m. Half hour: Hungarian piano composition. Gynla Ormay.

Tuesday, November 1st, 3:30 p. m. Half hour: piano compositions. B. R. Solis, pianist, composer, assisted by Fern Bachman, violinist, and Ralph Lane, violinist.

Tuesday, November 1st, 7:15 p. m. Half hour: piano composition. Mansie Chew.

Wednesday, November 2nd, 2:30 p. m. Half hour: Ultra modern piano composition. Ruth Deardorff-Shaw.

Thursday, November 3rd, 3:30 p. m. Half hour: piano composition. Sergei Mihailov, pianist composer.

Friday, November 4th, 7:00 p. m. Half hour: Hawaiian music. Halulu Amoka, steel guitar; William Kubey, ukulele; Margaret Green, hula.

Saturday, November 5th, 8:30 p. m. General Program Part one: Folk music of various nationalities, native instruments, costumes. Part two: Art compositions given by artists from various peoples.

Y. W. C. A. Gymnasium—November 2nd, 8:15 p. m. General Program, emphasizing dances of different peoples and ballet. Special features of this evening are: A talk by Maria Ward Lambin, Director of Recreation Community Council of Greater New York; and dances by Anton Yarotzki, well-known solo dancer in Russia, New York and San Francisco, with Madame Yarotzki, Primo Ballerina of Petrograd, Moscow and Warsaw. The dances given will be Ballet Adagio and Flirtation Russe. Also Madame Helene Manakin, wife of General Manakin, for a period Governor of Eastern Siberia, has consented to sing. Madame Manakin has had brilliant successes in grand opera in Petrograd, Milano and other European cities. She was also instructor in the Petrograd Conservatory of Music. Mr. B. R. Solis will play Madame Manakin's accompaniments. Other numbers of this program will later be announced.

International Institute—November 3rd, 8:00 p. m. General program given by the classes in English with the assistance of their friends.

Chinese Y. W. C. A.—November 5th, 10:15 p. m. Bluebird Club. Singing, dancing, story telling and games.

Besides these events, through the International Institute is available varied talent whose offerings will be given where they are needed. A special wish of the Institute is to furnish entertainment which will bring diversion to the "shut-ins" and others in need.

Y. W. C. A. Gymnasium—Wednesday, November 2nd, at 8:30 p. m.—International Institute, Harriet J. Wilson, director. Part I—Address, Marie Ward Lambin; dance, Lily Ong and Katherine Young; hula, Margaret Greene, accompanied by Halulu Amoka, steel guitar, and William Kubey, ukelele; The Bird in the Brook, Miwa Kai, accompanied by Yoshie, directed by Madame Kawasaki; Characteristic Spanish dance, Miss Carzon, the Misses Rivas, accompanied by Prof. Amable; Hopak, Madame Aristova, accompanied by Mr. Krinoff and Mr. Pekoff, with balalaikas; Ballet Adagio, Anton and Madame Yarotzki. Part II—Concerto, Op. 79, von Weber, B. R. Solis, 1st piano; P. Douillet, 2nd piano; Butterfly Dance, Dorothy Deminakes; Aria (selected), Madame Helene Manakin, Mr. Solis at the piano; Dance Plastique, Madame Aristowa, Marta Stork at the piano.

Program presented by Emilie Lancel, soprano; Lincoln S. Batchelder, pianist. Music Room of the San Francisco Public Library Thursday evening, November 3rd—Aria of La Cieca from Gioconda (Ponchielli); Rhapsody in G minor (Brahms); Nouvellelette in E major (Schumann); Long Ago Sweetheart, A Maid Sings Light (MacDowell); O Thou Who Strangely Has the Power (Meyerson); Les Berceaux (Faure); Pastorale (Bizet); Arabesque (Tchaikowsky); Melodie (Rachmaninoff); Polonaise in E major (Liszt).

PERCY GRAINGER'S AMERICAN HOME A VERITABLE MUSEUM

(From the Musical Leader, Chicago.)

Percy Grainger and his mother have been busy at their new home in White Plains, N. Y., receiving from London their household goods which had been stored there for the last eight years. The pianist might well open a museum with the rare gifts that have come to him, tributes from royalty and from great artists. Grieg's watch and chain, presented to Grainger by Mme. Grieg, many letters, photographs and musical scores inscribed by Grieg; a beautiful box with a curious and well-nigh magical opening, which, for years, Liszt used as the receptacle of his private letters at Altenburg; a baton that was owned by Joachim and used by Brahms and Wagner, presented to Percy Grainger after he finished conducting his Passacaglia and Green Bushes at a symphony concert in Queen's Hall, London, with Sir Henry Wood's orchestra, are a few of the pianist's treasures. There are numerous originals and copies by the great American painter, John Sargent, himself a fine musician, and articles which belonged to Hans Christian Andersen, the world-beloved genius of fairy tales and fantasy.

Mr. Grainger and his mother have collected examples

of peasant and primitive art in the many lands in which they traveled. They have acquired native instruments, including the marimba, which Percy Grainger uses in several of his orchestral works. The pianist takes especial pride in an extensive collection of native American Indian, African and South Sea Island beadwork. When he was working the most assiduously in composition and in piano practice, he broke the strain by making copies of the most complicated pieces of beadwork.

He is in receipt of news from London that Sir Henry Wood again performed Grainger works at three concerts of the Promenade series and that they found such favor that encores had to be added. Grainger's orchestral works have been performed by Sir Henry Wood every season in Queen's Hall for the last eight years. Arthur Payne, the popular English conductor, has been giving fine performances of his works at Llandudno, Wales, and his choral and orchestral works will be performed frequently this season in the United States and in Canada. A New York performance will shortly be announced.

THE FAMILY CLUB PLAY

On Sunday evening, the 4th of September, the members of the Family Club of San Francisco attended their Annual Flight on their farm at Woodside, to witness their play for 1921, The Finding of Youth—book and lyrics by Jas. W. Foley, music by George S. McManus. The entire cast and orchestra were composed of members of the club. Too much credit cannot be given to the author and composer, for their efforts in writing one of the most beautiful plays in the history of the club. They were justly rewarded by well merited recognition from the audience, who kept up a continuous round of applause until Mr. Foley and Mr. McManus made their appearance before the footlights, where Mr. Foley thanked the members in behalf of himself and Mr. McManus. George, splendid artist that he is, again ex-



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hibited the modesty that is characteristic of him, by gazing around the natural stage on the hillside in search of a tree that was thick enough to hide behind. The writer who has witnessed every club performance since the club was organized, was never more impressed on an occasion of this kind, as the entire affair could not have been produced more satisfactorily.

The leading role of Fortunio, an adventurer, was essayed by Harold Pracht, who made a lasting impression upon the audience, acted and sang admirably and it was agreed among all present that the part could not have been done better. Easton Kent as Pleasure, his companion, very ably assisted him in a very beautiful duet for tenor and baritone—Castles in Spain—and sang a solo, When Youth Is Gone. Ben Purrington, Chas. Bulotti, Harry Fossey and Jack Mahan as the Roisters and Swashbucklers, were very entertaining. Mr. Bulotti doing some very fine work in the role of Tankard. Whoever has passed the remark that Charlie can't act has another guess coming. He not only possesses a sweet tenor voice that we all love to hear, but he is also an acrobat and as a tumbler he can't be beat.

Richard Hotaling, Dion R. Holm and Carl Kroenke as the Spirits of Truth, Kindness and Peace, all came in for their share of honors of the evening. Sunday noon the members all assembled at Hamilton Circle, where the club orchestra gave a concert composed of selections from the previous flights, Uda Waldrop and Rudy Seiger conducting the orchestra on this occasion.

JACK GERCOVICH.

Alma Simpson, the American lieder singer, will give her annual recital of songs at Town Hall, New York, on Friday evening, November 4th. Miss Simpson's program will range from Old English airs to modern songs by Strauss, Fauré and Cyril Scott. She will be accompanied by Bozka Hefmanek and the Ampico.

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Owing to our Los Angeles correspondent being occupied with his work for the Annual Edition the Los Angeles Letter from Bruno David Ussher will appear next week.

THE EDITOR.

Signor Giuseppe Jollain, violinist, will give his fourth pupils' recital of the season on November 26th, at Sorosis Hall. On this occasion the following students will be heard in a very commendable program. Sig. S. Martinez, the well known pianist and pedagogue, will be accompanist for the evening: Concerto No. 7 (De Beriot), Emily Leet; Concerto No. 4 (Huber), John Zeilemaker; Concerto No. 8 (Huber), Mafalda Guaraldi; Concerto D major (Seitz), Alexander Murray; Romance in G (Beethoven), Mazurka (Wieniawski), Henry Yates; Duet (Godard), Helen Hughes, Ruth Madden; Carnivale di Venezia (Paganini), Alice Compton; Concerto (Strube), Pearl Chapman; Concerto A minor (DeBeriot), Dorothy Player, Audrey Player, accompanist; Trio—Alexander Murray, Margaret Polley, Marie Malingier; Duet (Dancsa), Helen Hughes, Henriette Raviciotti; Ensemble—Alexander Murray, Margaret Polley, Marie Malingier, Jos. Siprella, Jos. Bendahan, Allen Richman, Alice Compton (Emily Jurras at the piano).

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GUSTAVE WALTHER'S ENGLISH TRIUMPHS

The following extracts from leading English papers regarding Gustave Walther's successes as a distinguished violin virtuoso are self-explanatory:

Westminster Gazette, London—An admirable violinist . . . he played in finished and effective style.

Observer, London—His art is evidently an obsession and his performance seemed as near perfection as is humanly possible.

London Times—He possesses in a supreme degree all the arts of the violin virtuoso: full, rich, majestic tone, elegance, precision of bowing and fingering.

Daily Telegraph, London—The Wieniawski's Souvenir de Moscow stood out pre-eminently as a thrilling exhibition of a maestro's skill.

Daily Express, London—The great artist's playing of double stopped passages was perfection.

Coatbridge Express, Glasgow—Skillful touch and mastery of technique . . . an executant of the highest order.

Birmingham Gazette, Birmingham—The performer's own cadenza almost a miracle of harmonics in altissimo.

Halifax Guardian, Halifax—The interpretation of a master of the violin.

Yorkshire Observer, Bradford— . . . he played the Vieuxtemps 4th concerto with a sweeping dash and brilliance, the clarity of his harmonics being a pronounced feature of his playing.

The Directory, Bournemouth—The distinguished Belgian violinist possesses splendid technic and gave Lalo's Symphonie Espagnole with great brilliance.



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LA GAITE FRANCAISE OPENS SEASON

La Gaité Française, of which André Ferrier is the able director, opened the season 1921-22 at 1470 Washington street Friday evening, October 14th. This little theatre represents praiseworthy efforts to produce purely artistic performances with sincerity, earnestness and perseverance. André Ferrier, the founder of the theatre, intends to demonstrate by means of this theatre what can be done in San Francisco with efficient artists and the necessary tenacity to succeed. Without capital and by sheer work and persistence M. Ferrier has constructed this little theatre, investing it with scenery and stage accessories as well as a lighting system on a par with that employed at the large theatres.

Having studied in Paris for a number of years, and having appeared at the first theatre in association with the foremost artists, including Mme. Sara Bernhardt, M. and Mme. Ferrier could have returned to Paris and established for themselves an enviable position in the artistic world. But various unexpected circumstances, including the vicissitudes of war, interfered with M. Ferrier's plans and he is now glad to have identified himself prominently with the artistic life of San Francisco. The success of his work is amply evidenced by the host of friends he and Mme. Ferrier have made.

The brilliant success which has crowned M. Ferrier's efforts could not have been achieved alone. However, he had the able assistance of talented pupils and under his wise management the enterprise has been rewarded with brilliant success last season, and the present season promises to be even greater, both artistically and financially. The first performance of the season took place yesterday evening and the house was sold out far in advance. The production consisted of *Les Mousquetaires au Couvent*, a comic opera in three acts, by Louis Varney. The plot is very humorous and the music limpid and refreshing.

This excellent production was prepared by André Ferrier as stage manager; Mme. Ferrier superintended the music, while Mrs. Langdon, a pupil of Rodin, designed the costumes, which were made under the direction of Mme. Ferrier. Mrs. De St. Germain, Gabrielle Viejo and Marcelle. The new scenery was designed and painted by Lucien Labaudt with the assistance of Mr. Pelenc and A. Ferrier. There is also new stage mechanism by Jean Butners, Gus Lechten and Pratt, and electrical equipment by Mr. Bezler. The scenery is based upon entirely up-to-date ideas. The plays are mounted entirely by M. and Mme. Ferrier with the assistance of able San Francisco talent and pupils. There are 150 comfortable theatre chairs and inasmuch as the events are based purely upon artistic principles and not intended as a commercial enterprise, the strictest economy must be exercised in the way of expenditures. M. Ferrier therefore appeals to those fond of artistic performances to visit his theatre and enjoy the immense effort, thought and energy which has been put into this splendid enterprise. We shall speak in detail of the performance in a subsequent issue.

SPLENDID ARTISTS' RECITAL

Messrs. La Forge and Berumen Present Artist Students in Joint Recital at Aeolian Hall

The new musical season was inaugurated last Thursday evening by a befitting recital at Aeolian Hall which might serve as a model for the many which will make the usual bids for public favor there this winter. Frank La Forge, best known as a writer of many excellent songs first introduced by those famous artists upon whose programs they have been prominently featured, and to which he lent his uniquely artistic assistance as accompanist; and Ernesto Berumen, his associate, the very gifted Mexican pianist; these two played, and also presented to the distinguished public which crowded the hall four of their young artists.

It was a real treat to hear the inimitable La Forge again, as he personally sat at the piano and played the accompaniments from memory, or in spirit as well as touch, repeated his performance through the medium of the Duo-Art piano. It was a very interesting if not uncanny demonstration: that of the tenor Kraft standing at the side of the piano whose keys moved automatically and yet sent forth an accompaniment recorded by La Forge. And when Berumen took his seat to begin his solo, and then suddenly arose to permit the player to continue the selection of those parts which he had recorded, the interest was no longer centered in the music, but much rather in the wonderful mechanism which made such a thing possible.

Of the four soloists who provided the vocal entertainment of the evening, two (Messrs. Arthur Kraft and Charles Carver) had already been heard here in recital; Mrs. Charlotte Ryan will give a recital here this winter, and Miss Marguerite Schuiling has just come into her own, so to say, with the discovery of her operatic qualifications, which are now being trained by La Forge. The performances of these youthful artists was uniformly excellent. They leave nothing to be desired in voice production, in interpretation, in diction, nor yet in delivery. And while students of one master and evidently guided by the same fundamental principles, their work is yet impressive because of its distinct individuality, its freedom from tradition, its unaffected ease. Carver's rich bass contrasted well with the quick, light but always fascinating tenor of Kraft, and Mrs. Ryan's brilliant lyric soprano with the powerful, round, glorious tones of Miss Schuiling's dramatic organ. The sincere work of these artists was heartily applauded, particularly by representatives of America's two leading opera companies who as guests of Mr. La Forge occupied boxes. Among those noted were Margaret Matzenauer, Frances Alda, Carolina Lazzari, Hulda Lashanska and Edward Lankow.

THE MERRY WIDOW AGAIN CAPTURES NEW YORK

By Rosalie Housman

New York, September 30, 1921.—The Merry Widow has again come to New York, fashionably gowned and most attractively staged with the effervescent Lehar music as sparkling as ever. The performance at the Knickerbocker Theatre is even a greater joy to the ear, as it is sumptuously cast by Henry W. Savage, its producer, and he has always assembled the best vocal casts obtainable. In the role of the Widow, Sonia, Lydia Lipkowska, of the Imperial Opera, at Petrograd, is spontaneous and fascinating, as the part demands, and it is a perfect joy to hear her as well as see what a charming widow she makes. Other equally prominent artists sing the other leading roles: Reginald Pasch from Amsterdam is Danilo; Dorothy Francis of the Chicago Opera Association is a lovely Natalie, and in the Arbor Duet with the English tenor, Frank Webster, sings with style and finish. It is a pity we don't get such musical material more frequently—one only realizes how good the Lehar music is by comparison. The waltz still retains its old charm, and so do the Maxim and the Villia songs. Like an old friend, the music of this perennially young opera wears well. And let me add a word about the gorgeous Urban settings, especially the second act with its night sky. It is worthy of a Russian ballet, who no doubt are partly responsible for the beauties of our modern stage-settings.

Mishel Piastro, violinist, and Alfred Mirovich, pianist, will present a Sonata recital at Scottish Rite Hall on Friday, December 9th, which form of musical entertainment always elicits unusual interest, particularly when participated in by two such sterling artists as these world-famous Russian players. Piastro is one of the finest exponents of the Russian school and has earned instantaneous success in this country. Mirovich is from the Gabriowitch family, a cousin of Ossip, and a player of undoubted qualifications.

Significant Music

By ROSALIE HOUSMAN

The Music of John Alden Carpenter

The name of John A. Carpenter has been on programs for quite a number of years, and is already well-known among the younger and serious American composers. This is not written to proclaim a new name to American audiences but to discuss works of an established creative artist in whom we all rejoice. I have several newer works among these to review, and will try to point out their place in the lists of Mr. Carpenter's published works.

He is, I understand, a native of Chicago, where he now lives and writes. All his work shows his mastery of material and form; perfect in all the smallest details, and the results of profound knowledge of the art of music. There is much that is very beautiful—all interesting, original, and very personal. One cannot say it is quite free from the influence of modern France; but whose work is? We are all products of our age, and react, consciously or otherwise, to the various stimuli of our period. Mr. Carpenter employs a thoroughly modern vocabulary, with consummate skill, and always in perfect taste. Ugliness, per se, is not present, but throughout I am conscious of a delicious and delicate sense of humor, an element rarely met with in serious music. It is just that, which makes his orchestral *Smile*, in a *Perambulator*, so utterly refreshing and delightful. And in it he displays a fascinating sense of orchestral color, and skill in instrumentation equal to the best of the world's musicians. The symphony in C also played by Mr. Damrosch this season, I did not hear; but I did hear and enjoyed the ballet *Birthday of the Infanta*, when done season before this, by the Chicago Opera Company. Here was direct competition with modern Russian music, and it measured up superbly. One can only hope that the Metropolitan will add it to its ballet repertoire, where it surely deserves a hearing.

The influence of France is again felt in Mr. Carpenter's selection of French text for quite a few of his songs. And he has also drawn on the Orient for texts, using old Chinese poems in *Water Colors* (a cycle of four songs), and to Tagore for his series called *Gitanjali*, which are perhaps his best known work. There are also several recent piano things and songs besides a superb violin and piano sonata. This latter, being the biggest work I have to review, I will discuss first.

It is in the conventional four movements, but in no other respect would I call it "conventional." It moves with the greatest harmonic and rhythmic freedom and makes strong demands on both performers. That sense of color, blending and contrasting, always a characteristic of Carpenter's music, is in evidence here, though this is an earlier work, bearing the copyright date of 1913. It moves easily, is melodic in free, long lines, and probably the most representative sonata for these two instruments in our literature. At times personally I feel the influence of Cesar Franck in the many alterations of chords, and overlapping melodic lines. The first movement is a poetic *Larghetto*, introspective in character, and of sincere beauty. It is followed by an *Allegro*, really a very free *Scherzo*, which is bold and primitive (if one can call it so). It echoes big spaces—but I like the third section, the *Largo Mistico*, the most. Slow movements are the composer's tests. It is here that their sense of line, of beauty and personality, gets its best chance for expression, and that the soul of the composer finds its outlet. By this test, let me say, that Carpenter ranks high. His spiritual message is wonderfully conveyed and is very beautiful. A dashing finale,

in broad strokes, completes the work. It has been frequently played—it should be done more, it will wear well.

As to the songs—the two cycles come first to hand; the *Gitanjali* of Tagore, those marvelous infections in tone of the Hindoo philosopher's thoughts, and the *Water Colors* on Chinese poetic bases. I judge them to be as fine as any songs of all the modern repertoire. Great singers use them often, but I plead for them to be known even further—do them yourselves, artists and singers, and so gain of the beauty so offwonderfully offered you. Is anything lovelier than the *Sleep That Flits on Baby's Eyes*, or *I Am a Remnant of a Cloud of Autumn*? I know of nothing finer. If you seek American songs for your programs, come here, there is ample reward, musically and in every other way, when you do these or the Chinese songs. It is all but impossible to pick favorites there. Don't be afraid of accidentals, the difficulties lie far deeper than that. If a simple song is needed, there's Blake's poem, *A Cradle Song*, exquisite in purity; *Her Voice*, Oscar Wilde; an early song, giving promise of what has come after, that big and dramatic work, *The Player Queen*, to a poem of Wm. Butler Yeats (You'll notice how eclectic Mr. Carpenter is, in his choice of superb poetry), or that exquisite atmospheric one, *Les Silhouettes* (Oscar Wilde, French only in title), which is one of a series of four mood pictures, indescribably lovely. But after the *Gitanjali* (I personally place *Les Silhouettes* at the head of the list as the finest song of Young America)—the newer ones are two *Night Songs*, *Slumber Song* and *Serenade*, (Poems Sigfried Sassoon), both of which are modern, personal and illuminating music. It is remarkable to me how much Carpenter paints and says, with only a voice and piano part; how deeply he searches the soul of his poems and then makes us too, see, hear and feel the same emotions which stirred his creative imagination. He is far less expressive, I feel, in the piano music, *Polonaise Americaine* and *Impromptu*, and the newer *Tango Americain*. The piano does not seem to reflect his spirit as easily, though in the *Concertino*, as yet unpublished, which I believe Grainger played, you do not feel this as much.

Mr. Carpenter is still young; who knows what surprises he has in store for us! But if you want the finest of American music on your program, be it for singer or soloist or orchestra, here it is ready to hand and worthy of our own "big" America.

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SYMPHONY CONCERT

(Continued from Page 1, Column 4)
any master of composition call such a geometrical intricacy the spirit of a Viennese waltz! But what's the use! We evidently don't know anything about music any more. Our ideas of beauty seem to clash with those of many of our friends. When we want melody, rhythm and plasticity we are called old-fashioned. When we are not able to see any improvement upon the old masters we are looked upon with pity, because we "do not understand." Oh, well—we should worry!

Surely no better evidence for the popularity of Alfred Hertz could have been presented than the huge array of magnificent floral pieces that packed the entire front of the stage at the beginning of the intermission. The stream of fragrant tributes never seemed to end until the orchestra was almost hidden behind the barrage of sweet scented blossoms. Mr. Hertz's friends seemed to vie with one another to display their loyalty and admiration, and the distinguished conductor, greatly moved by such display of affection, bowed again and again until we began to envy him his opportunity to indulge in these physical exercises intended to reduce one's embonpoint. Anyway the first symphony concert of the season was a distinct artistic triumph and received its duplicate last Sunday afternoon. We are very happy that the season has begun so auspiciously.

STANFORD ORGAN RECITALS

The following organ recitals will be given during the week beginning Sunday, November 6th, at 4 p. m., by Warren D. Allen, University Organist, and Redfield Sears, assisting baritone soloist, at the Memorial Church, Stanford University: Toccata in F major (J. S. Bach); Minuet in D major (Mozart); Aria, It is Enough (Eljah) (Mendelssohn); Nocturne in E flat (Chopin) (by request); March from the Third Symphony (Widor). Tuesday, November 8th, at 4:15, the organ numbers from Sunday's program repeated. Thursday, November 10th, at 4:15, a special program of music appropriate to Armistice Day will be rendered as follows: Solemn Procession (Hope Leroy Baumgartner); Prayer for Peace (Paul Held); A Song of Peace (Orlando Mansfield); Pax vobiscum (Sigfrid Karg-Elert); March heroique (Saint-Saens).

HEIFETZ PLAYS TOMORROW

The Century Theatre will hold a gala crowd tomorrow afternoon, who will assemble in the rejuvenated playhouse to welcome the musical invasion of the 1921-1922 group of famous musical stars. Jascha Heifetz, the violinistic genius of the age, whose peerless art has thrilled hundreds of thousands the world over, will be Manager Selby C. Oppenheimer's first offering to local concert-goers, and Heifetz will serve to fill the spacious theatre from top to bottom.

Since his sensational appearance in San Francisco two years ago, young Heifetz has conquered European, Australian and New Zealand audiences and has more than ever established himself as "the greatest violinist in the world." Tomorrow's concert begins at 2:30. Samuel Chotzloff will be at the piano and the following splendid program will be rendered: Sonata No. 8, G major (Beethoven); Concerto, G minor, op. 26 (Bruch); Walter's Prize Song (Wagner); Hungarian Dance No. 1, G minor (Brahms); Slavonic Dance, G major (Dvorak-Kreisler); Tambourin Chinois (Kreisler); Introduction and Tarantelle (Sarasate). Heifetz's second and last concert takes place at the Century a week from tomorrow afternoon.

HACKETT MONDAY

When Arthur Hackett faces his audience in the Colonial Ballroom of the St. Francis Hotel Monday afternoon, he will find the flower of San Francisco's society and music lovers eager to again sample his luscious art. Hackett will always be remembered in this city for his glorious participation in the recitals given by Geraldine Farrar several years ago when the young American tenor, to say the least, more than held his own with the famous Metropolitan prima donna. Hackett at that time revealed a voice and art that led folks hereabouts to predict that it would not be long ere he returned, a star in his own right, and now that this has come to pass, San Franciscans will feel that they, at least, had a small part in his musical discovery.

The Hackett concert will be the first of the Alice Seckels' Matinee Musicale series under the management of Selby C. Oppenheimer, and the program with Constance Freeman Hackett at the piano will be as follows: Song Cycle, Love in a Cottage (William Reddick); Recit et Mir from L'Enfant Prodigue (Debussy); Aubade from Le Roi d'Ys (Lalo); Frühlingslaube (Schubert); Hark, Hark, the Lark (Schubert); Dicaterliebe (Schumann); Frühlingsnacht (Schumann); Lamento Provencale (Paladilbe); Mandoline (Faure); Nocturne (Franck); Dansons la Gigue (Poldowski); On Eribeg Island (H. O. Osgood); In My Heart There Lives a Song (Branscombe); Last Night I Heard the Nightingale (Salter); Come, Love Me (Vanderpool).

Subsequent artists in this interesting matinee series will be Mabel Garrison, Nov. 28th; Helen Stanley, Jan. 23rd; Vasa Prihoda, Feb. 27th; Yolanda Mero and Cecil Fanning, March 20th, and Percy Grainger, April 17th.

RUBINSTEIN TO PLAY

Brilliant technical equipment and lyric art; fire and passion in his fingertips; master of climax, who can drop from fortissimi into lesser quantities of tone with an artistry which few living pianists have ever equaled; a genius at interpretation, are but a few of the composite qualities which noted critics have showered on the genius of the Polish pianist, Arthur Rubinstein, who is to make his first appearance here this month under the management of Selby C. Oppenheimer.

Rubinstein enjoys extraordinary popularity throughout Europe and in the East. South Americans consider him the greatest living pianist, and in the Orient, and even in Egypt, where he has made concert tours, his art has been termed colossal. Oppenheimer heard Rubinstein play in New York last season and immediately exacted a promise that he come to California at his first opportunity. The forthcoming tour is the result of this promise and San Franciscans will undoubtedly join the ranks of Rubinstein Boosters.

During his visit Rubinstein will give but one recital in this city, at the Scottish Rite Hall, on Sunday afternoon, November 20th, when a program will be rendered which will include Bach's Fantasia and Fugue; a Chopin group including Scherzo, C sharp minor, Berceuse, two Mazurkas, Polonaise, A flat; Debussy's La Cathedrale engloutie, Poissons d'or, L'Isle joyeuse; Albeniz's El Albaicin, Triana; Scriabine's Vers la flamme, Nocturne for the left hand; Prokofiev's March, Suggestion diabolique and Liszt's Love Dream and Rhapsody XII.

Further activities of Rubinstein in this vicinity will include an appearance as guest artist with the Chamber Music Society on Tuesday night, November 15th, when he will play Cesar Franck's Sonata with Louis Persinger, and Dvorak's Quintet with the ensemble; a special engagement as soloist with the Symphony Orchestra when on Friday and Sunday, November 25th and 27th, under the baton of Alfred Hertz, he will play the Second Saint-Saens' Concerto.

Rubinstein will give a recital in the Normal School Auditorium in San Jose on Thursday night, November 17th, playing the same program as he will render at San Francisco recital.

ALCAZAR

Another great play, "The Copperhead," which scored a tremendous New York success, will be introduced for the first time to San Francisco theatre-goers at the Alcazar beginning Sunday afternoon, November 6th. It is one of those vitally realistic plays with a big theme told in strong, vibrant fashion and was the starring vehicle last season for Lionel Barrymore. Belasco & Mayer were fortunate in being able to obtain this dramatic masterpiece for presentation at this time and its local premier will be eagerly awaited by patrons of the O'Farrell Street playhouse who are assured of a delightful treat. Dudley Ayres will have the title role, a characterization difficult of conception and one which should reveal the sterling qualities of his art. It should show the clever and popular leading man at his best. Opposite him in a winning and appealing part will be Gladys George, and the two new Alcazars, Ethel Shannon, the ingenue, and Richard C. Allan, will have important roles.

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLI. No. 7

SAN FRANCISCO, SATURDAY, NOVEMBER 12, 1921.

PRICE 10 CENTS

HEIFETZ THRILLS CAPACITY AUDIENCE MUSIC WEEK UNITES MUSICAL ELEMENTS

Century Theatre Crowded to the Doors, with People Sitting on the Stage, When Jascha Heifetz Again Enchants Music Lovers with the Ease and Thoroughness of His Violinistic Art—Purity of Tone, Facility of Technic and Poetry of Interpretation His Main Characteristics

By ALFRED METZGER

There certainly does not seem to be any abatement in the popularity of Jascha Heifetz as far as San Francisco is concerned, for the Century Theatre was not only crowded to capacity last Sunday afternoon, but several hundred people occupied seats on the stage. In addition to this unprecedented demand for tickets there was prevalent throughout the course of the concert a consistent and persistent wave of enthusiasm that forced the young virtuoso to make his bow time and time again. Indeed, repeatedly the applause continued during the entire duration between numbers so that there appeared to be a continued applause throughout the course of the concert.

Two ladies occupying seats behind the writer could think of nothing else to talk about but Heifetz's failure to smile. From the beginning of the program until the end, every time Heifetz appeared to bow, these ladies wondered why he did not smile. They had no word for his playing, nor comment on his art, but all they could think of was why he did not smile. It is strange to note that Fritz Kreisler, whom we never saw smile either, never evoked this sort of comment. Evidently Heifetz is expected to do something which is not expected of another artist. Personally we do not see why an artist should grin, or flirt with his audience. He should attend to his business seriously and if it is not in his nature to smile he should not be expected to do so.

The program was a decidedly musicianly one. It contained a Beethoven Sonata No. 8 in G major, a Bruch concerto in G minor, Op. 26, Walther's Prize Song by Wagner, Hungarian Dance No. 1, F minor, by Brahms, Slavonic Dance, G major, by Dvorak-Kreisler, Tambourine Chinois by Kreisler and Introduction and Tarantelle by Sarasate. There is hardly anything to be added to our comment upon Heifetz's playing of last season. He exhibits the same fluency of expression, the same purity of tone, the same facility of technic and the same poetic tnesse that we admired during his last visit. He justifies his triumph by reason of his individuality of style and his ease of execution. Indeed, to watch Heifetz play the violin one would believe that violinistic proficiency were purely child's play for his lack of effort in performance creates this impression, but such ease of performance is the very acme of executive genius.

As we stated last year Mr. Heifetz belongs to the "lyric" type of executants in contrast to the "dramatic" type. While we may miss a certain depth and intensity we certainly must admire his splendid poetic instinct and his invariable good taste and exquisite shading. He affords pleasure and gratification to anyone fond of artistic expression and he possesses the ability to arouse his audiences to an enthusiasm that is contagious. He attends to his work with the seriousness and dignity worthy of his art and refuses to spoil the atmosphere of the concert with concessions to the gallery. He never plays encores when such additions would interfere with the spirit of the composition that preceded them.

Heifetz is therefore a great artist and his youth only accentuates his genius. He has established himself in the favor of the American public in a manner that will give him a permanent place among the greatest exponents of violinistic art in the world, and no doubt his remaining concert will attract as large an audience as his first one of the season. Manager

Oppenheimer has reason to feel gratified with the second event of his series of excellent musical feasts he has prepared for the musical public of San Francisco this year.

POPULAR SYMPHONY CONCERT

Eight Thousand People Listen to Excellent Program Effectively Interpreted Under the Direction of Alfred Hertz

By ALFRED METZGER

One of the outstanding events of Music Week was the Grand Popular Concert given at the Exposition Auditorium by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz. Over eight thousand people attended this event and proved by their enthusiasm and demonstrative attitude that both the orchestra and the conductor are enjoying as great favor with the masses as they ever did. The program consisted of the following numbers: Prelude to the Mastersingers (Wagner), Unfinished Symphony (Schubert), L'Arlesienne Suite (Bizet), Spanish Caprice (Rimsky-Korsakow), Procession to the Cathedral from Lohengrin (Wagner), (a) Aubade (Luigini), for woodwinds, French horn and harp; (b) Melody in F (Rubinstein-D'Indy), cello obligato, W. V. Ferner; (c) Ave Maria (Bach-Gounod), violin obligato, Louis Persinger, harp obligato, Kajetan Attl, Uda Waldrop at the organ; March—Pomp and Circumstance (Elgar), Uda Waldrop at the organ.

There really does not remain anything to be said either about the works here represented, nor about the manner of their interpretation, for we have heard them and reported them frequently in the past few years. Suffice it to say that the orchestration on this occasion, as on the opening day of the season, revealed marked improvement in its tonal quality and its ensemble work. And after a second hearing we are now convinced that Mr. Hertz's conducting has also undergone a marked evolutionary period. The tonal quality of the brass is no more blaring, there is at no time any strained or forced tonal balance, and there is now a predominance of piano and pianissimo effects wherever they are required. We have always maintained that Alfred Hertz belongs among the few truly great symphony conductors in the world today, and his individual progress in the manner of interpretation is absolute evidence of the truth of our contention. Only a truly great conductor improves with experience. And the improvement in Mr. Hertz's case has been marked during every succeeding year since he has become identified with our musical life, and at no time was such improvement more noticeable than this year. It is a most remarkable and gratifying experience for us. Although we must confess that we never agreed with those of our friends who failed to grasp Mr. Hertz' great vigor and virility in the attainment of dramatic climaxes.

Louis Persinger, W. V. Ferner, Kajetan Attl and Uda Waldrop had opportunities to display their musicianship, but in no case were these opportunities sufficiently big or important to justify serious critical review. If these musicians had not been competent to cope with the prob-

(Continued on Page 10, Col. 1)

Artists, Managers, Clubs, Schools, Churches, Teachers, Music Houses, Choral Organizations, Orchestras, Bands, and Moving Picture Houses Combine to Demonstrate How Great a Role Music Plays in the Community Life and How Necessary it Has Become to Everybody

By ALFRED METZGER

San Francisco rejoiced in its first annual Music Week from Sunday, October 30th, until Sunday, November 6th, and concentrated upon a community effort to emphasize the value of music. Over one thousand events were arranged by the City and County of San Francisco and San Francisco Community Service in co-operation with civic, musical, religious and social organizations of the community. It was a splendid exhibition of enthusiasm and unity of action which could not help but reflect most creditably upon the various endeavors to promulgate the art in this city and at the same time prove beyond a doubt how closely music is associated with the life of the community and how much of a necessity it has become in public and private life.

From the very nature of the event it is of course impossible to pay detailed attention to it or to write detailed criticisms of each of the praiseworthy efforts that were expended. If we judge the purpose of this Music Week correctly it was not intended so much to exploit personal merits or to serve purposes of individual advertisement as it was a concerted movement to show what real service is constantly rendered by those of us who have made music the aim and aspiration of our existence. The huge array of events and hearty and enthusiastic co-operation of all elements called upon to assist in the success of the enterprise proves beyond a doubt that selfishness is not the mainspring of the musical life of the community. And with this idea in mind we shall enumerate as briefly as possible the various activities that contributed to making this Music Week such a brilliant success of which everyone associated with it has reason to feel very proud and gratified.

While readers of the Pacific Coast Musical Review constantly note the splendid work that is being done by those representing the musical profession and the music studying part of our community, they are not so familiar with what is done in other branches of our community life. First of all we wish to call attention to the splendid array of musical events given by the public schools. Not less than 110 programs by school children were given during the week, according to the official program, and Miss Estelle Carpenter, in charge of music of the public schools, has reason to feel most gratified with the results of these events. Their number is so huge and the variety of efforts so broad that it is unfortunately impossible for us to speak at length and in detail of these concerts, but we wish to congratulate teachers and pupils upon the fine showing made on this occasion.

There were seventeen special music services at the various churches, which demonstrated the efficiency of choirs, soloists and organists. There were twenty-five daily events which included concerts by the Southern Pacific Shops Glee club, singing half hour by Columbia Park Boys' Club of 320 boys, Boys' chorus, mixed chorus, trios, duets, etc., by the State Teachers' College, programs by the Wiley B. Allen Co. on the Atrio Angelus reproducing piano; Victrola and Vocal programs by I. Magnin; Orchestral programs by the White House; Special musical programs at the Cafeterias; Organ Recitals at the Civic Auditorium by Dr. Maurice O'Connell, Marshall W. Giselman, Achille Artiques, Benjamin Moore, Theo. J. Irvin, Chaplin Bayley and Uda Waldrop. Each of these events proved the fact that our resident organists are well worthy of attention and enthusiastic support.

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During the week Herman Heller conducted two Sunday morning concerts at the California Theatre with special programs. There were also various band concerts in the parks and public squares including an all-band parade with a massed band concert. A number of fraternal orders gave memorial services and special concerts. Several prominent teachers gave pupils' recitals, some of which have been mentioned in these columns in previous issues and some appear in this issue. The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave a repeat program, one grand popular concert at the Exposition Auditorium and one popular concert at the Columbia Theatre. Jascha Heifetz gave the first concert of the season at the Century Theatre, under the management of Selby C. Oppenheimer.

Daily concerts were given at the Public Library by excellent artists and they were attended by large crowds, the individual programs were published in the last issue of this paper. Warren D. Allen gave organ recitals at Stanford University Memorial Church. The Minetti Orchestra gave an excellent program at Presidio Improvement Club and the Zech Orchestra attracted a packed house at California Hall. The Music Teachers' Association of San Francisco gave a delightful reception and supper at the Fairmont Hotel during which an excellent program was presented by Mme. Rose Relda Cailleau, Mrs. Stevenson, Mrs. Elsie Cook Hughes, Mrs. J. E. Birmingham, Miss Alma Rother, and Mr. and Mrs. Samuel Savannah.

The Theatre Francaise contributed two special performances of the comic opera Les Mousquetaires aux Couvents. And there were many other events not included in the official program and which we have no means of discovering. The magnitude of the event is such as to make it impossible to mention everything. However, we do not wish to forget one special artists' concert given at the Exposition Auditorium under the direction of Selby C. Oppenheimer, Frank W. Healy and Mrs. Jessica Colbert, during which several prominent artists appeared. We shall refer to the more prominent events of a musical nature in this and subsequent issues.

Altogether it may safely be asserted that Music Week was a distinct success.

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TWENTIETH YEAR

THE BERKSHIRE FESTIVAL AT PITTSFIELD

Mrs. Frederick Shurtleff Coolidge Invites Most Representative Gathering to the Temple on South Mountain to Hear Five Great Programs of Chamber Music

By ROSALIE HOUSMAN

The Berkshire festival, now in its fourth season, has become, through the generosity of its giver, Mrs. Fred S. Coolidge, a national institution, and is an annual pilgrimage of her guests to the little Temple on South Mountain, near the pretty town of Pittsfield, Mass. In ideal surroundings, five remarkable programs were given by the Letz Quartet, the Barrere Ensemble, the Elshuco Trio, the Detroit String Quartet, and a composer's program, in which Grainger, Selim Palmgren, Henry Eichheim and Leo Sowerby participated. The prize-winning trio of H. Waldo Warner's was the feature of the Friday afternoon's concert. And our own Domenico Brescia's Suite was exquisitely done by the Barrere Ensemble.

The opening program was played on Thursday afternoon, September 29th, by the Letz Quartet. Horace Britt is now 'cellist of this splendid organization, where he is felt to be a tower of strength. The ensemble is unusually fine, and proved its mettle in the Beethoven op. 120, in B flat, one of the loveliest in all literature. The novelty was David Stanley Smith's Gregorian quartet, based on a plain song melody, introduced into the middle of the music. It was in one movement, with sufficient contrasts in mood to give it unity and balance. Mr. Smith is the head of the music department at Yale, and is the successor of Horatio Parker. He is a scholarly musician, who thoroughly understands the possibilities of his medium. He was warmly applauded when he came forward to bow his acknowledgments. The final number was the ever lovely, richly scored Brahms' op. 3, a quintet, using violins, violas and a 'cello. Hugo Kortschalk, formerly of the Berkshire quartet, played the second viola part. It was a glowing, glorious performance of this superb work, and one which will long live in the memories of those who heard it. There is the theme for two violas which is the second one of the first movement,—one of those high spots which is a gift of God, through music. It was played superlatively, defying criticism.

The Barrere ensemble of wind instruments gave the program on Friday morning, September 30th. The Mozart quintet in E flat, played with the assistance of Alfredo Oswald at the piano, opened the day's music, and satisfied the audience with its purity of melodic line and its exquisite color. It was well played, and really should be heard oftener. Leo Sowerby's quintet for flute, oboe, clarinet, horn and bassoon has I understand been played before, but I found it a novelty, and was glad to hear it. Mr. Sowerby is one of young America's proud hopes, and judging by his contributions to American music, up to now, will be a leading factor in our musical world. He told me that this was an early work, and it already shows a very fine command of his material, a rich, and at times, bold harmonic vocabulary, and above all, a freedom of expression, typically American. He lives in Chicago, and you really feel he does as there is none of the conventional restrictions, so often felt in the music of those who only know a limited section of our great country. His Serenade, heard at the last year's festival, has now been issued by the Society for the Publication of American

Music. The quintet, in three movements, shows, even in its titles that Sowerby is not conventional. The first bears the tempo mark of "Jauntily," the second, "In elegiac mood," the last, "at a steady trot." It was original, individual and above all, personal. The Bach sonata for flute, in E major, played by Barrere and Oswald, was really the climax of the morning's program, as for sheer beauty of music and interpretation, nothing could surpass it. Its nobility and dignity were superbly done by Barrere, ably seconded by Oswald, and it brought a spontaneous response from the many artists assembled.

After a short intermission, when every one gathered on the side porch overlooking the valley, arrayed in early autumn color, and discussed the morning's music, the Dithyrambic suite of Domenico Brescia had its first appearance on any program. It is scored for the same combination as the Sowerby suite, and is also in three movements. Here, however, the titles are not tempo indications, but based on old Greek thought as inspiration, and I think it stimulated interest in the music itself. The slow movement came first, and was an andantino e-legiaco, and was deeply felt, sincerely worked out, and very expressive. It had the charm of directness, also a sense of pure melodic line, not often present in a modern work. Mr. Brescia is a modernist, yet never aggressively so, and his feeling for balance, which some of us call form, is a sane, logical one. The Dithyramb, from which the Suite derived its name, is an old Greek dance in five-four rhythm, which flowed on spontaneously. It took the place of a scherzo, and was followed by a fugue, a form in which Mr. Brescia's muse is thoroughly at home. The second movement was in honor of Bacchus, and was splendidly constructed. I feel, however, that the fugue was the least successful, simply because the instrumentation permitted less colorful contrast, owing to its form. Mr. Barrere tells me that he plans to include the suite in his programs of the season in New York and elsewhere. A Sarabande and Minuet of D'Indy (who is coming to America this season), and a Divertissement of Roussel, with piano, flute, oboe, clarinet, horn and bassoon, completed the morning music.

Friday afternoon's music was given by the Elshuco Trio, with the Brahms' Trio, op. 8, and the prize-winning one of Warner's as the program. The third feature of the afternoon was a surprise to everybody. The op. 8 is one of those trios which improve on closer acquaintance and like an old friend, it wears well. The pizzicati second movement, the depth of human understanding of the adagio, are hard to equal, and being so close to us, have a greater sympathy than many of more classic age.

The prize trio was an agreeable surprise. Most works written for an occasion, with the exception of a man's like Bloch, are of less real worth than normal. Mr. Warner, however, has given us a warmly colored, almost Italian art work, with a rhythmic urge, a freedom of harmonic design, and a melodic line. Like most of the newer music, it has the virtue of conciseness, and gains greatly thereby. It was in three movements, a Quasi Fantasia the first, then a brilliant and fascinating Scherzo, an allegro ritmico, of real power. Mr. Warner, who is the violist of the London String Quartet, so happily remembered from the Beethoven series of last season, is a very interesting composer, and thoroughly understands all the modern possibilities of the trio. There were no startling effects, but a beauty of melody and unity of design, which will make friends for the trio whenever it will be played. It is to be hoped that Schirmer will publish it, as it will be a welcome addition to trio literature.

The element of surprise came when Rubin Goldmark, well known composer, and speechmaker at all musical gatherings, came upon the platform, after an easel with a shrouded tablet had been placed there. The afternoon's weather had given a thunder storm, which gradually cleared, and as Mr. Goldmark told of all Mrs. Coolidge had done for the art of Chamber Music, and of her place in American art, through these festivals, the sky gradually cleared. It was a beautiful tribute of Nature, that as Mrs. Coolidge made her little speech of acknowledgment (and it was a real surprise to her, as one could easily see), there was a lovely rainbow over the valley. It was a benediction over the real success of the Berkshire Festivals, which are a privilege and unforgettable joy.

The final day, Saturday, October 1st, gave us a composer's program for the morning music, and the Detroit Quartet with Gabilowitch for the grand finale. On the morning program were Sowerby, represented by his violin suite, which he played with Leon Samatini, an excellent violinist, and which sparkles with life and spirit. It is published by the Boston Music Company and should be known to all violinists interested in the new and worthy. It is new wine in old bottles, as it has a Gavot, a Rigadon, Saraband and Jig. It was cordially applauded, and showed us that Sowerby is a splendid pianist as well as sterling composer.

Selim Palmgren was introduced to the audience, personally and musically, with a Masquerade Ball for two pianos, in which Percy Grainger assisted. Four movements were played—The Improvisator, Dancing Girl, which had the greatest popular success, though I personally preferred the Black Domino, the next. The last was a Comic Group which showed a keen sense of fun, though most of Palmgren's music is introspective and serious. It was a great success in every way for the two artists, and an auspicious one for Mr. Palmgren, whose music and fame had cast their shadow before.

After the intermission, Henry Eichheim's Oriental Impressions were introduced. They enlisted the services of a miniature orchestra, were in five Pictures, and were conducted by the composer. He has, so I was told, lived in the Orient for quite some time, and has reproduced, as well as western instrumentation permits, the color and sound of both Chinese and Japanese music. The Gong was in evidence, and the oboe gave the needed

nasal quality. In fact, from the little I know of the Oriental music as we hear it in San Francisco, it was characteristic and was greatly enjoyed. The last section, called Chinese Sketch, was noisy and wild, and was redemanded, the only encore of the entire festival. Grainger was represented by the Pastoral of his In a Nutshell Suite, and Cyril Scott by a 'Symphonic Dance. Here Mr. Palmgren assisted Mr. Gabilowitch.

The Detroit Quartet is a pet of Gabilowitch's and its personnel is made up of members of his orchestra. For a young organization they are playing with freedom and spontaneity and I am sure, will soon reach that plastic understanding which is only the result of long and daily as-oration. They played an early Beethoven quartet, op. 18, No. 4, in C minor, which has charm and was done with a fine appreciation of the music. But the "clou" of the entire festival was the Schubert F. rollen quintet in which their conductor assisted. Here again words are utterly inadequate, criticism is disarmed. The pure music of the song, which is the slow movement, and the theme on which lovely variations were written, have a perennial freshness that is reminiscent of the forests in sunlight. The ovation accorded Gabilowitch and his men was thrilling to them, I am sure, as it was to us. And much of the tribute was for the beauty we had been having, from Schubert, as from the festival itself.

Each evening, after the day's music, the lobby of the Maplewood was crowded with the musicians assembled, and the day's doings up at South Mountain were discussed. It is indeed rare to find so many artists, composers and critics under one roof, and in amiable conversations. Among those whom I met were Bauer, Hutcheon, Gallico, Frederick Jacobi, Sir Henry Heyman, Elkus, Stillman-Kelley, Rubin Goldmark, Walter Kramer, Carl Deis and Sonneck (the latter two of Schirmer's), Carl Engel, Germaine Schnitzer, Marion Bauer, Carl Faeltel, Geo. Chadwick, Loeffler, Sowerby, Palmgren and his charming wife, Maikki Jaernfelt, Lazare Saminsky (a pupil of Rimsky-Korsakoff), and one of the famous Russians now finding a home with us), Mrs. Grainger, Antonia Sawyer, Nelson Illingworth, and so many others that space does not permit me to mention. And at the official reception, given in honor of participating composers, in the Maplewood ballroom by Mrs. Coolidge, one had a final opportunity of congratulating them and Mrs. Coolidge on the real and genuine success of the fourth Berkshire Festival.

PACIFIC MUSICAL SOCIETY'S MUSICAL TEA

The Pacific Musical Society gave to its members a very delightful musical program which took place in Rainbow Lane, of the Fairmont Hotel on the afternoon of November 1st. But, apart from the pleasure derived from the musical end of the program, the members were afforded the opportunity of becoming really acquainted with one another, thus casting aside all formalities and meeting on a social basis. After all this condition should exist in a musical society, where month after month the same members and their guests come together, and it is only by giving just this sort of informal affairs now and then, that a more informal and friendly environment can be established. After the musicale, tea was served and it was most apparent that everyone present thoroughly enjoyed a very happy afternoon.

Miss Aileen Fealy, a remarkably talented young pianist who plays with poise and understanding, opened the program. Her touch is firm yet at the same time delicate, which was quite evident in the splendid manner in which she performed Debussy's Deux Arabesques. These were given with charming color effects, while her playing of the Valse by Chopin-Godowsky revealed her brilliant technical powers. Several beautiful songs, namely, The Cry of Rachel by Salter, and Still wie die Nacht by Bohm, and a more humorous one entitled The Elf-Man by Wells were interpreted by Mrs. Mark F. Schwarzer, accompanied at the piano by Miss Irene Rosenberg.

Three very young ladies who are attaining fine results in ensemble playing are Joyce Holloway, Josephine Holub and Margaret Avery, who constitute the Arion Trio. There is a spontaneity and sincerity in their work which is most appealing to any audience, and what is more, there is a sweetness in their tone and a sympathetic understanding in their ensemble which indicates a rapid and sure musical growth.

An instant and most favorable impression upon the audience was created by Mrs. Alfred W. Hilback, who in her simple and unaffected manner produced charming results. Her voice is of a lovely natural quality and her coloratura singing is carefully and clearly executed. Each rapid phrase is beautifully expressed and artistically shaded and her diction in both French and English is easily understood. Mrs. Horatio F. Stoll accompanied Mrs. Hilback at the piano and her playing in each number was on an equal high plane as that of the soloist. Her playing revealed sympathetic musical insight and the admirable qualities characteristic of an artistic accompanist.

CONSTANCE ALEXANDRE.

ZOELLNER QUARTET NOW TOURING THE SOUTH

The Zoellners, who have done much for the American composer, one critic giving them the title of "Godparents of American chamber music," are now on tour in the southern States. Titles to hear this admirable organization on this southern trip are Fort Worth, Tex., Oklahoma City, Chickasha, Oklahoma; Sherman, Tex., Denison, Tex., Commerce, Tex., San Marcos, Tex., Temple, Tex., Baton Rouge, La., Alexandria, La., Natchitoches, La., Mobile, Ala., Montevallo, Ala., Arkadelphia, Ark., Pine Bluff, Ark., and Little Rock, Ark. Alfred Pochon, of the Flenzaley Quartet, has written and dedicated to the Zoellners a paraphrase on Old Black Joe, which the Zoellner Quartet is playing extensively this season. Another tour of the South is booked for the Zoellners in March.

LARGE AUDIENCE ENJOYS FIRST POP CONCERT

Alfred Hertz and Orchestra Men the Recipient of Great Demonstration of Approval by Capacity Audience at First Pop Concert

By CONSTANCE ALEXANDRE

Even though the Century Theatre was packed to hear Jascha Heifetz on the afternoon of November 6th, there were enough music lovers left to more than fill the Columbia Theatre when Alfred Hertz, our esteemed conductor, triumphantly led the Symphony Orchestra through the first popular concert of this season. One wonders where all these music mad people are coming from, but at the same time we are rejoicing over this fact, which only goes to prove that San Francisco is becoming the great musical center of the far West and capable of not only appreciating all that is good but is endeavoring to give her whole-hearted patronage and support.

The program that Mr. Hertz selected for the occasion was one of distinct merit, several numbers having been played at previous concerts, such as the incidental music to a Midsummer Night's Dream of Mendelssohn's. This is a not effective work, and the performance of it was most alluring for its grace and delicacy in tonal balance and its beautiful nuance and shade. The Rimsky-Korsakow's Spanish Caprice with its abundance of contrast was played with due vigor and dash. The work is of marked interest full of spirit and varied rhythms ending with a most striking climax.

The principal applause of the afternoon went to Caesar Addamino, first oboist of the orchestra, who supplied the exquisite cat to the Godard Scene Ecossaise. After this number he was repeatedly called upon to acknowledge the tumultuous applause and he certainly deserved it. In fact, all unwritten rules and regulations of the orchestra were broken, for so insistent was the audience for a repetition of the number that Conductor Hertz had to gratify their wish. Rubinstein's ever lovely Melody in F was another number heartily appreciated and this work served to give us a glimpse of the artistry of the new first cellist, Walter V. Ferner. The sample of his playing was indeed delightful, in fact, to the degree that I trust I shall hear a great deal more of it in the near future.

A more fitting climax of the program could not be imagined than the prelude to Wagner's Die Meistersinger von Nuremberg, which Mr. Hertz led with his accustomed enthusiasm and tonal color and opulence. If this work is translated as the Mastersingers, it was certainly performed by master players and led by a master conductor.

ACTIVITIES IN ADA CLEMENT MUSIC SCHOOL

During the visit of E. Robert Schmitz, the famous French pianist, in San Francisco, several pupils of the Ada Clement Music School had the privilege of playing for him. The various grades of the school were represented as follows: Primary, Rosemary Cunningham; Intermediate, Ruth Cooke, Marcus Gordon, Margaret O'Leary; Academic, Aida Marcelli, Herbert Jaffe; Artist Class, Mrs. Stanley Hiller, Miss Hazel M. Nichols and Miss Ethel Palmer. The program which the Ada Clement Music School prepared for Music Week took place Friday evening, November 4th, at 3435 Sacramento street, and was as follows: Jumping Jack (Smith), Beverly Hodghead; Sword Fish (Bugbee), Billy Pratt; Dolly's Cradle (Dutton), Aileen Johnson; On the River (Blake), Louise Hirsch; The Elfin's Serenade (Gaynor), Eleanor Weinman; The Armorer's Song (Gaynor), Eliot Potter; Icicles (Bilbro), Emily Putman; Bright June Days (Chester), Sylvia Gordon; Hobby Horse (Wright), Evelyn Hodghead; In the Evening (Wright), Meredith Madux; Lightning Bug (Manna-Zucca), Donald Pratt; Butterfly (Martin), Question and Answer (Martin), Beatrice Blass; Returning Hunter (Beach), Joan Nourse; The First Robin (Rogers), Clark Potter; Old Fashioned Dance (Rogers), Doris Weinstrom; Spanish Dance (Rogers), Isabella George; Courtly Dance (Rogers), Alice Shoemaker; In Hanging Gardens (Davies), Matilda McCulloch; Spinning Song (Terhune), Rosemary Cunningham; Hunter's Song (Lynes) (one piano, six hands), Aimee Martini, Claire Grillo, Leonie Bailey. Part II—Some American Composers I Have Known, Ada Clement; Cottonbells (Burlleigh), Gordon Graham; Wild Rose (MacDowell), Aileen Dittmar; Indian Lodge (MacDowell), Ernst Ophuls; Deserted Village (MacDowell), Edith Trickler; Menuet for Two Pianos (Whelpley), Margaret Larsh, Preston Ames; Serenata Giocosa (Brescia) (for violin and piano), first public performance, Jack Moulthrop, Emma Brescia; Fairy Lullaby (Beach), The Robin Woman's Song (Cadman), Miss Lena Prazee, Mrs. Paul Jarboe at piano.

Mrs. Olga Block Barrett, pianist, Emil Hahl, violinist, and Mr. Sieger, baritone, gave a program during music week at the home of Dr. Emmett Rixford. A large gathering was present and greatly enthused over the work of these three most efficient and inspiring musicians. Mr. Sieger sang lovely songs of Mary Carr Moore and Mrs. Barrett and Mrs. Hahn played the Grieg Sonata in F major for violin and piano, the Wieniawski Romanza, a Mazurka by Nynarsky, and the Von Goens Scherzo. As Mrs. Barrett's solo group she gave with a great amount of musical taste a number of Chopin's master works.

S. F. MUSICAL CLUB'S SECOND CONCERT

The immense ballroom of the Palace Hotel was once again filled to its capacity on the morning of November 3rd by the members and their guests of the San Francisco Musical Club. The chief object of this program was to reveal the various styles of dance through the medium of music, and with this idea in view the opening number was the Raff Gavotte and Musette arranged for two pianos by Pescio and the Chaminade Valse Caravalesque, also for two pianos and most satisfactorily performed by Mrs. Horatio F. Stoll and Mrs. Martha Dukes Parker. Both these ladies are exceptionally fine musicians, well equipped technically, so as to surmount the difficult pianistic intricacies with little effort. Their work was invested with versatility and the continuous changes in rhythm allowed them plenty of scope for dashing effects, virility as well as refinement in musical judgment.

Mrs. Anthony Silva sang three charming Spanish songs in their original language. These songs are always refreshing for the characteristic abandon, the emotional warmth and the alluring melodic swing. They contain the spirit of Spain and for their interpretation demand a singer who is endowed with the tempestuous fires associated with a native of that country. Mrs. Silva had the good fortune of having Mrs. Thomas Inman as her accompanist, who rendered her excellent support throughout her group.

Three numbers of Chopin revealed to distinct advantage the talents of Miss Audrey Beer. She exhibited poetic insight and an agreeable sense of tonal balance. The Polonaise in A major was the best of her group and she played it with technical brilliancy. A young singer of unusual promise is Miss Virginia Treadwell, who sang two old Italian classics, Danza, Danza, fanciulla gentile by Durante, and La Follietta by Salvatore Marchesi in a voice of much natural beauty and richness of timbre. Miss Treadwell has a great amount of flexibility in her voice and sang these songs with grace and technical fluency, in fact, so much so that one wonders whether one of these days she may sing them in a higher key. They are songs identified with soprano voices so that in time Miss Treadwell may gain in range thus enabling her to reveal the more brilliant portion of her voice. Miss Treadwell could not have had a more efficient accompanist than Mrs. Cecil Hollis Stone. Any singer who has had the rare privilege of singing with her assistance at the piano can verify that she is both an inspiration as well as a revelation.

After several hearings of the Trio Moderne, which consists of Marie Hughes Macquarrie, Christine Howells and Grace G. Becker, all one can add is that they played on this occasion as on their previous ones. Their work has an incisive spirit, and in moods of tenderness or delicacy their tone contains an entrancing sweetness. The most interesting number of their group was the Ravel Pavane, and this was a praiseworthy accomplishment.

CONSTANCE ALEXANDRE.

MUSIC AT THE FRENCH HOSPITAL

The patients at the French Hospital enjoyed a Music Week program Thursday afternoon, given by the members of the Cap and Bells Orchestra. Mrs. Frank Howard, director, assisted by Mrs. A. Kers, vocalist, Mrs. Saul Wagner, cellist, and Mrs. E. Grandeman, pianist. The program consisted of Louis XIV numbers as well as modern selections.

Adele Ulman presented some of her piano pupils in a very interesting program on Wednesday afternoon, November 2nd, at her home studio, 178 Commonwealth avenue. The subject was dance forms and their origin. Before playing each child gave a brief history of the dance she was to play. The dances represented were the March, Mazurka, Waltz, Menuet, Scherzo and Polonaise. Those taking part were: Margaret Andrews, Caroline Wolcott, Alberta Jannopoulos, Leslie Baer and Laura Hammer. Miss Ulman, formerly associated with the Ada Clement Music School, is a successful teacher of piano and voice, being a graduate pupil of the Minkowski School of Singing.

The Young Women's Christian Association of San Francisco held a most delightful program in their gymnasium on the afternoon of October 30th, in which several prominent musicians participated. They gave the following numbers: Springtime with cello solo (A. Friedland), Mrs. Josephine Wagner; Blush of Dawn (T. Borowsky), Amo (Alfred Robyn), Humorous Humoresque (Charles Roberts), Herzog Chamber Music Society; Il Paccio (Arditi), Alice Bradley, courtesy of Madame Durini; Hungarian March (Schubert), Serenade (Haydn), Herzog Double String Quartet; Violin Solo, Cavaletta (Hollander), Julius Goldsmith, with Mrs. Elizabeth Griener at the piano.

TONY SARG MARIONETTES

From all sources reports reach Selby C. Oppenheimer's office of the continued success throughout their transcontinental tour of the Tony Sarg Marionettes. This unique entertainment, differing from anything ever presented in the West, consists of a complete performance of Washington Irving's Catskill legend, Rip Van Winkle. With a cast of one hundred wooden-headed performers, magnificent as to costume and an elaborate stage setting, the Marionettes' organization carries intact a complete theatre within a theatre, giving the full effect of an actual working stage, and is said to be quite extraordinary. The Marionettes will appear at the Scottish Rite Hall on Saturday afternoon and night, December 17th, and on Sunday afternoon, December 18th, in their quaint performance of Rip.

PHILHARMONIC TRIO SCORES IN BERKELEY

The Philharmonic Trio, which is made up of three very well known and excellent instrumentalists, namely, Orley See, violinist, William Carruth, pianist, and Wenceslao Villalpando, cellist, are meeting with distinct success at their Berkeley appearances. These artists have announced three recitals to take place at Wheeler Hall, the next of which will be on November 14th instead of November 8th.

R. H. Danforth of the Oakland Tribune wrote the following comments concerning the work of this trio: "The second of the Philharmonic Trio concerts was played at Wheeler Hall. It opened with a trio out of Beethoven's first work, a rather stilted trio compared to his later ones and hardly touched by the powers he later developed, yet not altogether unremunerative. It was played with notable unison and precision and with a satisfactory quantity and quality of tone. Chief interest centered in the rendition of Cesar Franck's immortal Sonata by See and Carruth. Their interpretation was suave and refined rather than vigorous. The sonata is filled with delicacies which easily are lost in the heroic treatment to which it usually is subjected, but they apparently had hunted for these and did not pass them by. The second movement was particularly noticeable for its reserve. Through the several refrains of the exquisite canon in the last movement they rose to an impressive climax. Three Dvorak dances, curious as to rhythm and more curious as to harmony, made a dashing close."

Louise Northup of the Berkeley Gazette stated: "The Philharmonic Trio, Mr. See, Mr. Villalpando and Mr. Carruth, presented a very well made program in a most satisfactory manner. The Beethoven number was rendered with a feeling of affection for the satisfying melodies and there was a very apparent sympathy between the artists. Mr. See's interpretation of Cesar Franck's sonata was satisfying in all respects, his happiest expression being in the recitative."

TWO COURSEN PUPILS GIVE PIANO RECITAL

An interesting contribution to Music Week was a piano recital given at the Hotel Richelieu on Friday, the 4th of November, by two talented young girls, Evelyn Hahn and Gladys Bostwick, pupils of Miss Marion Coursen, who has recently come from New York to settle here on the Coast.

Both Miss Hahn and Miss Bostwick show unusual appreciation for the inner contents of the compositions, which Miss Coursen had selected for them to play, and reflected great credit on their teacher. They played with taste and genuine musical understanding, especially in the Bach Gavotte and Sarabande and Chaminade's Fauns. Miss Bostwick revealed artistic poise and feeling for color. Miss Hahn played Chopin's A minor Valse truly exquisitely, and found a happy medium for her real artistry in Godard's Swallows and the Chaminade Pierrette. Several MacDowell numbers were also included in the program.

Mme. von Meyerinck gave an educational talk with the assistance of her teachers and pupils, who presented a carefully worked out demonstration of The Universal Music System. The children manifested in the rhythm drills, transposition exercises, and harmony games, the result of the sincere and thoughtful tutelage of Mme. von Meyerinck.

Miss Frances Gauthier assisted with several well known violin numbers, and was encoered enthusiastically.

THE SECOND CHAMBER MUSIC CONCERT

Combining the exquisite ensemble playing of the Chamber Music Society with the virtuosity of the famous Polish pianist Arthur Rubinstein, the concert to be given Tuesday evening at the Scottish Rite Auditorium, will be an event to stir the interest of all music lovers.

Rubinstein's appearance as assisting artist will afford an opportunity to hear this great exponent of the modern Russian school in a Slavic Piano Quintet and in Sonata. With the entire literature of the piano at his finger tips, including everything of artistic significance in the realm of rhythm, melody and harmony, Rubinstein becomes, as he plays, the embodiment of the composer himself, directly transmitting the message of the creative soul.

In addition to the numbers in which Rubinstein will assist, which are the Caesar Franck Sonata and the Dvorak Quintet, op. 81, for piano and strings, the Chamber Music Society will play Beethoven's Quartet for strings, C minor, op. 18, No. 4. This composition is one of the most delightful of all works in this form. It has a broad, throbbing first movement, followed by one of the most graceful scherzos ever penned, a joy of the purest taste to listener and player alike; then a rather formal Menuetto, somewhat more sombre than usual, followed by a lilting, dance-like finale of great brilliance and humor.

It is of extraordinary importance that the versatility of a great artist, such as Rubinstein, is given a wider scope before people of San Francisco by the opportunity provided for him to play with the Chamber Music Society in ensemble music, and this unusual and interesting feature has been made possible by the efforts of Manager Jessica Colbert, and the artistic purposes of Elias Hecht, founder of the organization.

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were most enthusiastic over the work of these scholars
and gave them a demonstration of it by spontaneous
and hearty applause.

ACTIVITIES OF ADA CLEMENT MUSIC SCHOOL

There was a special audition, Monday morning, Octo-
ber 24th, before E. Robert Schmitz, who heard the
standard of work of the pupils, primary, intermediate,
and advanced grades and two of the members of the
faculty, Miss Ethel Palmer and Miss Hazel M. Nichols.
His practical suggestions were a source of much joy

to the participants and he pronounced them "an ex-
ceeding interesting and musicianly group."

Also, the monthly recital was given by Mrs. Gertrude
Beckman, soprano, accompanied at the piano by Miss
Marie Millette. Swedish folk-songs were explained and
then vocally interpreted, in costume. The lovely rhyth-
mic and expressive qualities appealed very strongly to
the enthusiastic audience, October 29th, Saturday morn-
ing, at the Ada Clement Music School. A program of
American music was given at the school Friday evening,
November 4th, by the pupils, assisted by Miss Lena
Frazee, contralto, accompanied by Mrs. Paul Jarboe.
Miss Frazee sang Fairy Lullaby (Beach) and The Robin
Woman's Song (Cadman).

The scholarship concert, given at the St. Francis Ho-
tel, October 14th, netted over \$1000.00 above all ex-
penses. The try-out for free and partial scholarships
will be Monday evening, November 14th, the commit-
tee of judges to be Alfred Hertz, Domenico Brescia, Ju-
lius Waybur, Artur Argilewicz and Ada Clement. Try-outs
in piano, violin or any of the instruments of the sym-
phony orchestra. Mr. Addimando, principal oboe player
of San Francisco Symphony, is in charge of a mini-
ature symphony orchestra, which rehearses once a week
at the school. The most serious of ideals of musician-
ship and ensemble are being followed.

HEIFETZ PLAYS LAST CONCERT TOMORROW

The Century Theatre will again be taxed to its utmost
capacity when Jascha Heifetz plays his final program in
San Francisco this season tomorrow afternoon. San
Franciscans recognize the colossal art of this superb
Russian youth and the mere announcement that he is
to play serves at all times to fill any auditorium in
which he is to appear to its fullest capacity.

Tomorrow's program will include the first perform-
ance in this city in years of the old Italian masterpiece,
Sonata in G major by Locatelli; the superb Concerto
A minor by Glazounoff; Andante (for violin alone) and
Allegro (from first sonata) by Bach; Slavonic Dance E
minor by Dvorak-Kreisler; Saltarella and Souvenir de
Moscow by Wieniawski. Tickets will be on sale at the
box office of the Century Theatre.

MABEL GARRISON TO SING

The great coloratura soprano of the Metropolitan
Opera Company, Mabel Garrison, is to make her second
visit to San Francisco and is being featured as the
second event of the popular Alice Seckels' Matinee
Musicales in the Ballroom of the Hotel St. Francis,
where she will sing on Monday afternoon, November
28th. Those who heard Garrison on her first visit here
two years ago will leave no obstacle in the way of once
again enjoying her superb art, nor will they be remiss
in advising all of their friends who can to take ad-
vantage of her only appearance here this season.

Garrison's program on this occasion is splendidly
arranged and includes works by Veracini; She Never
Told Her Love by Haydn and the Weckerlin classic,
Fleur des Alpes; songs in French by Josten, Moret, De-
bussy and Saint-Saens; songs in English by Rudolph
Ganz, Bostlemann, Eochau, Glna Branscombe and Rich-
ard Hageman; a group of folk songs, comprising Rus-
sian, Bohemian, Polish and American negro will be re-
ndered in addition to the Bird Harbor of Seattle aria
and several operatic selections. George Simon will
be at the piano for Miss Garrison's recital.

Mrs. Olga Block Barrett, one of San Francisco's wide-
ly recognized pianists and teachers, gave as her con-
tribution to the festivities of music week, a delightful
pupil recital in the Kohler & Chase Building on the
afternoon of November 4th. Mrs. Barrett has every
reason to feel proud of her young scholars over the
gratifying manner in which they revealed the excellent
tuition being imparted to them. Little Marie Cannon,
a youngster about ten years old, exhibited in her play-
ing splendid finger control and endurance. Virginia
Gratton Phillips, who has been under the guidance of
Mrs. Barrett for little more than a year, is gifted with a
touch capable of expressing lightness as well as drama-
tic power. She plays also with a great amount of
expression. Phyllis Meyer revealed a firm touch while
Mary Campbell-Rixford revealed a tone of ingratiating
sweetness and soul imbued with innate musical feeling.
Mrs. Barrett played in concerted numbers with several
of her pupils and needless to say, it was of the highest
musical achievement and they attained a splendid en-
semble.

Mrs. Edna Drynan Carlson, the well known piano in-
structress, presented one of her gifted students, Cath-
erine Brown, in a recital which took place at the
Berkeley Piano Club, on Sunday afternoon, November
6th. The following program was played: Praeludium,
E minor (Mendelssohn), Rigaudon (Grieg), To Spring
(Grieg); To a Water-Lily (MacDowell), Shadow Dance
(MacDowell), Will o' the Wisp (MacDowell), Rustle of
Spring (Sinding); Prelude, op. 28, No. 7 (Chopin), Pre-
lude, op. 28, No. 3 (Chopin), Rondo Capriccioso (Men-
delssohn).

Mrs. Ward A. Dwight, contralto, Miss Augusta Hay-
den, soprano, and Mrs. Horatio F. Stoll, pianist, are
three very accomplished musicians who gave freely and
willingly of their talents during Music Week. On one
occasion, Miss Hayden arranged a splendid program
for the invalids at Letterman Hospital. Through the
sympathetic and warm tones of Mrs. Dwight's voice and
the brilliant and effervescent quality of Miss Hayden's
they were able to make these invalids forget their ail-
ments and heartaches. Cheers and shouts of hearty ap-
proval and gratitude reached the ears of the artists,
who in their turn felt a joy within themselves at the
thought of having made these boys who did so much for
us, happy.

Mrs. Evelyn Sresovich Ware, the splendid and well
known piano teacher, gave an informal musical and
tea in her beautiful studio in the Kohler & Chase build-
ing on Saturday afternoon, November 6th. Mrs. Ware
presented several very gifted pupils whose perform-
ance revealed the excellency of their tuition. The guests



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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, November 7, 1921.—Musical events in Los Angeles are beginning to crowd each other, which, with the omission of last week's letter means that we probably cannot chronicle our impressions of all the events in this letter, if we wish to do full justice to the concert givers and artist teachers.

Light music of the more pretentious kind found a splendid hearing at the First Popular Concert of the Philharmonic Orchestra. Somehow, orchestra and Conductor Rothwell seem to straighten up a little more under the touch of the lighter muse, it seems to us, and put an exhilarating vigor into the Sunday afternoon programs which draw a large and most appreciative audience. Our symphony concert audiences are of capacity size as a rule, but specially Friday afternoons they are a bit stodgy in their manner of acknowledging these fine offerings. Maybe they should set the lunch hour at eleven o'clock that day.

Elgar's fourth march of the Pomp and Circumstance family was played with imposing breadth. As a march it is not quite as "strong" perhaps as the No. 1, usually played, but after one hearing it strikes us as if Elgar had gone to greater length in thematic development in his fourth "child" of this group of marches. Specially so towards the finale where it grows to be "even meistersingerish" for a short period, though not exactly to the extent of being reminiscent. But then who is not influenced by Wagner, as we asked before. Hearing the New World Symphony last week we asked ourselves that same question. What a musical Titan Wagner was to influence as he did.

Rhythmic force and dazzling colors were predominant during the Ballet Suite from Massenet's opera *Le Cid*. A suite, no' to our taste if played at full length, but great in delight to the audience, specially as it was so well played. It is quite a sneaking pleasure of ours to observe Maestro Rothwell enjoying a work so rich as this in rhythmic precision. His baton jabs at his sections, drawing out rhythmic punctuation like a metal rod causing sparks to crackle from an electric generator. Gluck-Mottl's Dance of the Blessed Spirits from the opera *Orpheus* was disappointing and made little impression for the important flute solo (Mr. de Lorenz), lacked in quality of tone and style. And it is such an exquisite composition.

We can well see why Mr. Rothwell uses Sitt's arrangement of Sinding's Rustling of Spring, obviously to lighten his program. But to our mind the orchestration is much too pompous for that zephyric piece. If played by orchestra at all we should prefer to hear it from the strings and harps only. In spite of Mr. Rothwell's careful shading the things sound to us like the Blowing of the Monsoon, than the rustling of spring. Somehow it was our feeling that the audience did not react strongly after the overture to *The Bat* by Johann Strauss, although it was played charmingly.

Miss Leah Johnstone, the mezzo-soprano soloist, possesses a well-trained beautiful voice, but will have to gain in expression and more roundness of her higher notes. We cannot see why American debutantes prefer making their initial bow with French arias—Saint-Saens' *Amour viens aider from Samson* and *Delilah* and Gounod's *Plus grand dans son obscurité from The Queen of Sheba*—specially if their French diction is not good and adds to a tendency to place their tones too far back at times. However, Miss Johnstone was well liked, and we believe, has the vocal means to occupy a prominent place in our vocal circles. Flowers and warm demand for an encore, which was likewise French, proved that she made many friends.

For the third time we have heard the Philharmonic Orchestra acquaint us with the New World Symphony. Mr. Rothwell chose this work for the very first concert ever played by the orchestra, then last year, and now on Friday and Saturday. We use the term "acquaint" deliberately, and for two reasons. To acquaint us, they must know it very well themselves—which they do, in spite of some divergencies in the ensemble that will occur, for it is a big score, and because we feel that this New World Symphony will remain ever "new," perhaps with the exception of the last movement. For in that section the musical thread begins to run thinly and the thematic pattern offers the same stitches as in the preceding three panels. The oftener we hear this work the more it impresses us as a Bohemian symphony. Not only because of that certain, almost undefinable Bohemian style of music-making in which Dvorak delights, but also on account of the melodic material the symphony is much more of his mother country than of this. If Mahler had written a New World Symphony, very likely, we would have witnessed a much deeper entering into the psychological nature of this country, had seen transmuted into music more of its human significance as a Caucasian race, than Dvorak did who tinged his work somewhat with Southern negro atmosphere. We mention Mahler, for to our mind there is a musical tie between the two Austrian writers, namely, in their great art of combining musical folklore with music of the strictly symphonic type. Both have the happy habit of giving themselves fully in a melodic outpouring along the lines of folk-song and folk-dance, but Mahler adds a metaphysical note, a mystic value, which Dvorak had not evolved in this, his last incarnation. He may share it with us when he comes back from the Beyond.

Twice before we have written about Mr. Rothwell's

illuminating reading of this work. Hence it will suffice if we merely mention his subtle shadings in tone volume, so varied and so fine as to hold his audience breathless. In short, he brought this work close to the hearts of his hearers. The applause left little doubt of this achievement. The horns (Mr. Bennett), oboe (Mr. de Busscher), cello (Mr. Bronson), stood out well. Both the woodwind and second horns were heard to better advantage. Fine tone quality distinguished the first violins under Concertmaster Noack's leadership.

We cannot be enthusiastic about the performance of Liszt's symphonic poem *Tasso*, a rather pieced-together episodic work, not one of Liszt's spontaneous creations. *Tasso*, that super-sensitive creature of the late renaissance period, with its glowing romance, its stately elegance, extreme joys and exalted grief, *Tasso* the poet did not seem to live in the performances of last week. The glamorous spirit of the work apparently led to occasional tonal pleonasm which did rather emphasize the episodic nature of the work than to mold it together. It was an emphatic reading, but broken up in tempo. Chabrier's *Espana Rhapsody* also suffered from glaring sound, which to us minimizes its thrills and makes it appear too robust instead of vibrant with the revelries of the Dons and Donnas.

Mme. Schumann-Heink, the beloved, the marvelous singer, had rushed from Kansas City to our town, in order to keep her appointment. Less than half an hour before the Friday concert opened she arrived here. And sang beautifully beyond belief. What singer will not bow to this mistress of the voice? A voice still spun with supreme art. A voice which makes our hearts grow warmer, be it even that in it, too, we find the silvery threads, that crown in snowy white almost the smile which lights so wonderfully the features of the diva. A contralto we expected to hear, but in Mozart's *Recitative* Bow, *Vitellia* and the *Rondo* *Never Shall I hymn*, from the opera *Titus*, we listened to coloratura passages that would be the pride of our young and brilliant sopranos. It was a masterpiece of tone production and breath control, just as the Saint-Saens aria, *My Heart at Thy Sweet Voice*, unloosed a wealth of expression and bel canto we never enjoyed before in this aria. Applause, no, ovations we had better say, greeted and thanked the one and only Ernestine Schumann-Heink.

Did it occur to our audiences what it meant, however, to Conductor Rothwell and the orchestra to render accompaniments, as difficult as the Mozart selection required? We have always admired Mr. Rothwell for the orchestral support he lends to soloists, but today we owe him special tribute. Mme. Schumann-Heink realized what it involved to anticipate her, to support and follow her in the delicate, intricate Mozart number, to proceed with her, to soar and relax with her emotionally in the Saint-Saens number. It was a triumph for our conductor, and if the diva shared her floral tributes with him and Pierre Perrier, whose clarinet obligato assured her success, then we may take justified pride in our orchestra, conductor and players.

Next Sunday's Popular Concert brings the second popular concert with Clifford Lott, baritone, and Emile Ferir, violists, as soloists. The program reads: Beethoven—*March from The Ruins of Athens*; Gounod—*Ballet Music from Faust*; Leoncavallo—*Prologue from Pagliacci*, Clifford Lott; (a) Schumann-Heink—*Traumerel*, (b) Bizet—*Egyptian Dance from Djamilah*, Charpentier—*Serenade from Impressions of Italy*, viola solo, Emile Ferir; Wagner—*aria To the Evening Star from Tannhauser*, Clifford Lott; Wagner—*March from Tannhauser*.

Mabel Garrison, American coloratura soprano, who has achieved admirable successes at the Metropolitan Opera, in festivals, oratorios and as symphony orchestra soloist, will start the evening series of the Philharmonic Artist Course the 15th inst. at the Philharmonic Auditorium. This gifted singer is already a favorite here, having made her initial appearance locally two years ago. She is a graduate of the Peabody Conservatory of Baltimore, her native city, and like many American singers, gained her original routine in choir work. Her musicianship is of the highest order, as she has studied harmony, theory, etc., during her conservatory education. Her program for the local concert will include Handel's *Hallelujah* aria from *Esther*, Non Paven-tar from the *Magic Flute* of Mozart, a French group comprising Joli Berger (Moret), *Pantoches* (Debussy), *Air du Rosignol* (Saint-Saens); other moderns like *The Angels are Stopping* (Ganz), *My Heart's a Yellow Butterfly* (Pochau), *I Bring You Heartsease* (Branscombe), *Shougie Shou* (Henschel), and *Nature's Holiday* (Hageman). A group of folk songs will include *Little Jashka* (Russians), *Fleur des Alpes* (arranged by Weckerlin), *Lament* (Bohemian), *Swing Low, Sweet Chariot* (American negro, arranged by Guion), and a Polish dance song *Krakowiak*. Miss Garrison will be accompanied at the piano by her husband, George Siemon, known as a composer and coach.

There was no evidence of any strike last Sunday at Grauman's big theatre when the seventy-fifth concert was offered. In fact, many of the multitude that heard

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the program were of the opinion that the strike of the musicians might prove a blessing in disguise since it developed a program of ensemble artistry unique in the history of motion pictures in Los Angeles. Soloists of international fame were assembled in recital and kept the capacity audience thrilled and silent throughout the diversified numbers. It was also subject for congratulation that Los Angeles has at immediate call such richness of virtuoso material as to make possible a program like this assembled at short notice.

Beginning with Mme. Estelle Heartt-Dreyfus' dignified, devotional and stirring presentation of Salutation of the Dawn, the words from the ancient Sanscrit and the music by Frederick Stevenson, the concert took on an authentic, legitimate and "classy" tone that was sustained throughout. Less of a song and more of a dramatic piece of declamation of words sometimes more essentially philosophic than intrinsically poetic, Salutation was sung with breadth, poetic understanding and a sort of spiritual sincerity that compelled a breathless attention, and demanded and received an encore, done delightfully, Last Night, Kjerulf's bit of musical truth and idealized loveliness.

Then Olga Steeb, master (mistress, if you prefer) of the piano, played Brahms' elegiac Rhapsodie, No. 2, Op. 79; the Schubert-Liszt Hark, Hark, the Lark, and Mendelssohn's Scherzo in E minor—a remarkable grouping of piano works, calculated to explore not only the musical resources of the grand piano but the technical and emotional equipment and reactivity of the player. The Schubert-Liszt number in particular delighted, with its fresh, crisp beauty unimpaired by the slightest hesitant impulse. It was a burst of full and jubilant song, like the lark's. The Scherzo was as a magic aeolian harp, beguiled by fairies and maybe an imp of a Puck.

Basel Ruysdael's resonant, massive bass voice was heard in an aria from Meyerbeer's blustery, rhetorical Robert le Diable and in a couple of comedy songs, Shall I Wasting, and Gypsy John. For encore he sang Herbert's finest melody, Slumber on, My Little Gypsy Sweetheart—quite a romantic effort for a bass with a voice of abysmal depths and magnificent size.

Mme. Dreyfus in a group of songs charmed into complete conviction with her Augusta Holmes' Let Me Speak to Thee, which, it is doubtful could be given a more vibrant and spiritual presentation, and then sang a Moussorgsky song—if it may be called a song rather than a miniature solo drama—Hopak. Olga Steeb closed the concert with the Paganini-Liszt La Campanella, and won the cries of "bravo" that sounded from all parts of the great theatre. With such talent to draw upon for his Sunday concerts, and the taste to engage them, Mr. Grauman may easily permit the strike of his instrumentalists continue indefinitely. As in the Mikado patter song, "They never will be missed; they never will be missed."

If the recital Ruth Wilson, highly gifted violin pupil of Gregor Cherniavsky, gave at the Gamut Club Theatre, may be taken as a criterion for her career, then she will count among the great mistresses of that instrument and audiences will be made happy by her and return their thanks with glad applause. Little Miss Ruth, though only eleven years old, is a child apparently in everything except in the matured seriousness with which she renders extremely difficult works. In walking on or when returning to acknowledge applause, she is the "girlie" in short stockings and a dress, barely reaching over her knees. She is unaffected and applause rather amuses her it seems than it rouses pride.

She is unaffected also in her playing of virtuoso violin concertos as the De Beriot No. 1, Sarasate's Gypsy Airs, Wieniawsky's Legend, and Cui's Orientale. While her intonation naturally is still defective, her child-like,

little finger must soon grow tired, yet her sense of intonation is good, as is her fingering in itself. Her well-schooled bowing is full of verve and of calm strength just the same, even when interrupted by rapid pizzicato or spring-bow effects. Altogether, here is a young artist worth while observing. It is truly astounding the progress the young virtuoso has made in the past year under the guidance of Gregor Cherniavsky, who with such striking success perpetuates the teachings of the great Leopold Auer, his own master.

Henri de Buscher, that incomparable oboe soloist of the Philharmonic Orchestra, has opened studios at the MacDowell Club Rooms in the Tajo Building, where he conveys the secrets of his instrument and voice. Mr. de Buscher himself has won much recognition as tenor. Hearing him play or rather "sing" on his instrument we feel certain that if he had nothing else to tell his pupils than the modes of breath control, even then it would be much.

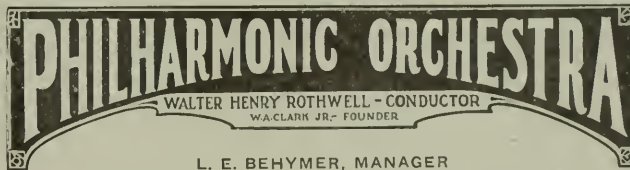
Emile Ferir will be heard in a viola solo during the Serenade from Charpentier's Impressions of Italy at the Popular Symphony Concert next Sunday. We predict a rare pleasure, and feel quite safe in this role of wisecracker, for the art of Mr. Ferir is a good safeguard. Mr. Ferir, we are glad to say, will be heard in a number of joint recitals this season. Also he is giving part of his time to teaching his own instrument, violin and ensemble playing, wherein he follows the method of Eugene Ysaie, his friend and master. And finally, Mr. Ferir is serving his creative muse. At the first concert L'Ensemble Moderne, with Mrs. Blanche Rogers Lott, pianist, is presenting his Songs and Dance Basque, two eminently beautiful works, that won great applause when played by the orchestra last year.

L'Ensemble Moderne, which includes also Henri de Buscher, oboe, and Fitz Fern, soprano, will play before several of our clubs, for the Friday Morning Club this month.

Mme. Estelle Heartt-Dreyfus, contralto, noted for her folklore song and "purpose" recitals, will be the soloist at the concert of the Los Angeles Flute Club November 25th at the Bovard Auditorium. This season, too, she will appear in several recitals here, before clubs and publicly, also in Pasadena and San Diego. Bookings are also being arranged for tours through the Southwest and Northwestern States.

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Mme. Jules Lepske, one of our gifted first violinists in the Philharmonic Orchestra, will be heard this season in the capacity of soloist. Mr. Lepske was chosen by Ossip Gabrilowitsch as soloist, and with such success that Detroit could enjoy him a second time the same season. He made a similar impression when appearing with the Minneapolis and St. Louis Symphony Orchestras, Chicago, Kansas City and numerous cities in the East and Middle West. He has now opened a residence studio and is also about to fill a gratifying number of recital engagements. This is not surprising as Mr. Lepske concertized successfully in Europe, where he had studied with Sevcik. Among a few violinistic trophies he treasures is the award of the first prize he won at the age of sixteen at the Imperial Conservatory in Vienna and several fine appreciations from leading critics in Paris and London.

Henry Svedrofsky, our brilliant assistant concertmaster, has chosen Saint-Saens' Havanaise for his solo number with the orchestra.

With the adjustment of the musicians' strike the Sunday Morning Orchestra Concerts at Grauman's will be resumed under Mischa Guterson's baton. At the California Theatre Carli D. Klinor and his players have used the time in preparing several big scores.

In order to anticipate next week's letter to some extent we wish to mention a greatly worth while recital of Ward Stephens' songs with the composer at the piano, assisted by Mme. Anna Ruzena Sprotte, Clifford Lott and Mme. Flora Myers Engel, for which we are much indebted to the American Music Optimists' Club, Mrs. Joseph Zuckerman, president.

A chamber music recital of great artistic merit, highly enjoyable, was that of the Los Angeles Trio, May Macdonald Hope, pianiste, Calmon Lubovisky, violinist, and Ilya Bronson, cellist. We shall speak at length of it next week.

Grace Wood Jess's versatile program of folksong visualizations was exquisite to say the least.

Good progress is being made by the Los Angeles Art Center, whose guiding members offer worth-while programs.

Mary Louise Perry, soprano, Adelaide Trowbridge, piano, Earl M. Bright, cello, and A. M. Perry, violin, shared honors at a joint recital.

Much could also be told about musical activities in Hollywood under Mrs. J. C. Carter's inspired leadership, assisted by Jay Plowe, director of the Community Orchestra, and Hugo Kirchhofer, director of the Community Chorus.

Not to forget Jascha Heifetz, that most brilliant violinist, who as always seems to know naught of technical difficulties, but whose interpretations are not acceptable to us on various occasions of his program. Incidentally, he had a sold out house, which is a good omen for Impresario Behymer's season. Heifetz will play again.

Several noteworthy student recitals were given by pupils of Alma Stetzler, Ray Hastings and Homer Grunn.

Ethel Adele Denny gave a very successful pupils' recital during Music Week in her studio, 904 Kohler & Chase Building. The program follows: Pixies' Goodnight Song (Brown), Mabel Goodrich; Etude (Heller), Hunting Song (Merkel), Dorothea Schuldt; Music Box (Poldini), Frances Grant; Mazurka (Von Wilms), Marjorie Stockton; Serenade (Schubert), Evelyn Dean; Butterfly (Merkel), Festival Dance (Bochman), Warda Schuldt; Evening (Schytte), Harriet Tyler; Polonaise (Chopin), Gardener Landon; Impromptu (Schubert), La Verne Calne; Gavotte (Gluck-Brahms), Helen Clausen; Hark, Hark, the Lark (Schubert), Adella Vollmers. Miss Denny herself closed the program, playing the Prophet Bird (Schumann) and La Campanella (Liszt), with great power and finish.

The Wager Swayne Piano Club held its third meeting in the studio of Elizabeth Simpson in Berkeley on the evening of November 5th. Mabel Brousseau was in charge of the meeting. The fourth recital will take place on December 3rd at the home of Mrs. Younger on Jackson street, San Francisco, with Edwin Calberg in charge of the meeting. The program given on November 5th was: The Engulfed Cathedral (Debussy), Ruth Davis; Hark! Hark! the Lark (Schubert-Liszt), Adella Vollmers; Reverie (Schutt), Polonaise in C sharp minor (Chopin), Stella Howell; Prophet Bird (Schumann), Campanella (Liszt), Ethel Denny; Melodie in E major (Rachmaninoff), Hazel Land; Intermezzo Oriental (Rogers), Waltz (Chopin), Audrey Beer; Arabesque No. 2 (Debussy), May Carroll; Barcarolle in A minor (Rubinstein), Esther Hjelte; Concerto, first movement (Grieg), Elizabeth Simpson and Miss Stewart; Spanish Dance (Granados), Mrs. Younger; Prelude in C minor (Czerwonsky), The Rainbow (Dennee), Mabel Brousseau; Romance (Faure), Hungarian Etude (MacDowell), Marian Frazier; Gavotte (Bach-Saint-Saens), Aileen Fealy; Romance (Schumann), Etude in F sharp (Arensky), Mabel Marble; Blue Danube (Strauss-Schulze-Elyer), Edwin Calberg; Nocturne C minor (Chopin), Gopkar (Moussorgsky), Miss Stewart.

HACKETT ATTAINS ACME IN VOCAL ART

American Tenor Has Distinction of Appearing at Opening Recital of Alice Seckels' Attractive Series

By CONSTANCE ALEXANDRE

The 1921-1922 season of Alice Seckels' Matinee Musicales opened most auspiciously on Monday afternoon, November 7th, in the Colonial Ballroom of the St. Francis Hotel. From all indications this season's series will surpass that of last year for the list of artists that Miss Seckels is offering her subscribers is of sufficient interest to attract the most critical music lover. Once again the Colonial Ballroom took on the aspect of a private salon and to the smallest detail it was most appealing to the eye. Sociability prevailed throughout the entire afternoon and thanks to Miss Seckels' endeavors an artistic and friendly environment is being established for our concert-goers.

Mr. Hackett gave endless delight with his rich tenor voice of ample range, and natural beautiful quality. It is powerful, carefully trained and his breath control is so perfect that it enables him to sustain with no effort phrases of great endurance. His vocalization is of the purest and the style of his interpretation most admirable. Mr. Hackett sings with a sincerity and reverence of his art which is most delightful to behold. The work which revealed Mr. Hackett's art to best advantage was his group of the modern French songs, which he sings with innate musical discretion, versatility and polished diction (in fact, this quality is apparent in all languages), and with entrancing color effects. Especially charming was his singing of the Aubade of Lalo's Roi D'Ys and the aria from Debussy's L'Enfant Prodigue. Mr. Hackett's pianissimo singing should be a lesson to all students for it is most ravishing and above all legitimate. It is the real pianissimo, not the falsetto which is oftentimes mistaken for a pianissimo and invariably associated with a tenor voice.

My only regret in Mr. Hackett's work was in his program building. If only he had started with his second group of songs and ended with the fourth. His French groups were lovely, his singing of the lieder, in which more beautiful legato singing has seldom been manifested, was most commendable, but his English songs were not worthy of his art. If one sings songs by English or American composers why not seek the very best? Songs of Frank La Forge, Charles T. Griffes, Richard Hageman, John Alden Carpenter and Edward MacDowell, not to mention several others, rank in among the very finest in musical value. I would suggest that Mr. Hackett consider these works rather than some of those which we heard him do on this occasion. It marred a perfect recital.

ANOTHER NOVELTY AT SYMPHONY CONCERT

Tomorrow afternoon in the Columbia Theatre the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will give the second concert in the Sunday Symphony series, repeating the program presented Friday, which consists of Dvorak's symphony From the New World, Arensky's Variations on a Theme of Tchaikowsky, given for the first time in San Francisco, and an overture to Shakespeare's As You Like It by Wetzler, the latter number being performed for the first time in America.

The Wetzler overture has, since its premiere in 1917, won for itself a prominent place upon European concert programs, having been performed in over seventy different cities. It is not merely an introduction to Shakespeare's play but gives musical expression to the poetical contents of the comedy, the development of the themes assigned to the various characters adhering quite closely to the personalities depicted. The Arensky Variations, originally part of a string quartet, are based on the Legend of Tchaikowsky from a collection of songs for children.

For the second Popular Concert to be given next Sunday afternoon, November 20th, in the Columbia Theatre, another inviting program has been prepared made up of familiar light classics. Among the principal numbers announced are the colorful Roumanian Rhapsody, No. 1, of Enesco, the brilliant Carnival Rhyme of Berlioz and Ippolitow-Ivanow's Caucasian Sketches. Other items listed are the overture to Mozart's Marriage of Figaro, the Heartwounds and Last Spring of Grieg, Borodin's Sketch of the Steppes of Middle Asia, and Liszt's always welcome Love's Dream.

SCHUMANN-HEINK SOON

San Francisco will be regaled with one recital only by Schumann-Heink this season. Limited time assigned to her California tour, which includes a score of interior cities in many of which the famous diva has never before appeared, makes it possible for Manager Selby C. Oppenheimer to present the glorious contralto but once only in this city, and she will be heard in a colossal program at the Century Theatre on Sunday afternoon, November 27th. Arias from Mitrane (in Italian), Samson and Delila (in English) and Lo Prophete (in French), are included in Madam's introductory group. In German she will sing Der Wanderer and Haideroslein by Schubert, Mainacht by Brahms, Spinnerliedchen from the Reimann Collection; in English When the Roses Bloom by Louise Reichardt and Pirate Dreams by Hueter, and finally a great group of Wagnerian arias, including Erda Song from Rheingold, Waltraute scene Gotterdammerung, Brangane Ruf Tristan and Isolde and Shepherd Song from Tannhauser. Madame Schumann-Heink is scheduled to sing in Oakland on Monday night, November 28th, at the Auditorium Opera House.

MADAM MARRACCI'S CONCERT

On Friday evening, November 4th, Madam Marracchi, assisted by a group of her artist pupils, gave a grand operatic program at the California Hall. It was one of the finest programs that has ever been given in San Francisco, and great credit is coming to Madam Marracchi. There was a chorus of seventy voices trained by Madam Marracchi which aroused an ovation after singing O Sole Mio, accompanied by the Mascagni Mandolin Orchestra. Every one of the pupils acquitted themselves creditably. This was especially true in the case of Miss Olive Richardes, whose unusually fine soprano voice was heard in the solo and duets from Pagliacci with Mr. A. Meloni, baritone. She sang with understanding and expression and her acting was admirable. She also sang the duet from Il Trovatore with her brother, Mr. Eardley Richardes, who has an excellent baritone voice.

Miss May Diana aroused enthusiastic applause when she rendered the Caro Nome from Rigoletto splendidly. Come Le Rose, one of the sweet Italian songs, was rendered perfectly well by twelve children of different ages and they showed the excellent training of their voices and stage deportment. Among the features of the program were a number of fine ensemble numbers, such as duets, trios, quartets, and choruses from well known operas, which made a wonderful impression on the audience. Among the other participants, all of whom acquitted themselves splendidly, were Mrs. H. Roberts, Mr. Victor Ditwillar, Miss J. Pollard, Mr. L. Olari, Mr. O. Cortelazzi, Mrs. A. Cunningham, Mrs. Gertrude Aye, Mrs. Newton, Mr. E. Richardes, Miss O. Richardes, Miss F. Berbert, Miss A. Gatto, Miss L. Marracchi, Lillian Ruggerio, Nina Gastoni, Rosi Colombi, Maria Molinari, Jeanette Grossman. Accompanists, Mrs. Elena Civita and Miss Norma Ditano.

Madame Rose Relda Cailleau held the second pupils' recital of the season at her residence studio, 3107 Washington street, on Saturday afternoon, November 5th. As is always the case when Madame Cailleau gives these informal auditions, many friendly admirers of the young vocalists were present. Several lovely new voices were heard upon this occasion while marked progress of some of the older was greatly evidenced. Madame Cailleau has every reason to feel gratified over the work being accomplished in her studios. The following songs comprised the program: Noon and Night (Hawley), Pierrot (Rybner), Miss Aileen Bahls; I Know a Hill (Whelpley), Morning (Rachmaninoff), Miss Helen Mauer; From the Land of the Sky Blue Water (Cadmans), Moon Drops Low (Cadmans), Miss Beulah Masterson; Until (Sanderson), Slumber Song (McFadyen), Miss Carline Bruner; Slumber Song (De Land), Spring Serenade (Gilbert), Mrs. Oliver Fields; Before You Came (Brown), Homing (Del Riego), Miss Elizabeth Magee; Waters of Minnetonka (Lleurance), Ouvre tes yeux bleus (Massenet), Mrs. A. Appleton; Un doux lieu (Delbruck), Aria, Martha (Flotow), Richard Hunter; When Love is Kind (Old English), Chanson de Barberine (Loret), Miss Corrine Keefer; Jocelyn Lullaby (Godard), aria, Aida (Verdi), Miss Margaret Mack.

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RUBINSTEIN CONCERTS

Arthur Rubinstein, the world famous Polish pianist, has arrived in San Francisco and will make his first public appearance next Tuesday night as guest artist with the Chamber Music Society. On this occasion Rubinstein and Louis Persinger will play Cesar Franck's Sonata. The pianist will also appear in the solo part of the Dvorak Quintet with the ensemble. On next Sunday afternoon, November 20th, Rubinstein's only recital for this season is scheduled to be given at Scottish Rite Hall, when the following program will be played: Fantasie and Fugue G minor (Bach-Liszt); Scherzo, C sharp minor (Chopin); Berceuse (Chopin); Two Mazurkas (Chopin); Polonaise A flat (Chopin); La Cathedrale engloutie (Debussy); Poissons d'or (Debussy); L'Isle joyeuse (Debussy); El Albaicin (Albeniz); Triana (Albeniz); Vers la flamme (Scriabine); Nocturne for the left hand (Scriabine); March (Prokofieff); Suggestion diabolique (Prokofieff); Love Dream (Liszt); Rhapsody XII (Liszt).

Rubinstein will also appear as soloist with the San Francisco Symphony Orchestra at its regular pair of concerts in the Columbia Theatre on Friday and Sunday afternoons, November 25th and 27th, rendering the Second Saint-Saens' Concerto with the Hertz organization. In many ways Rubinstein stands peerless among his confreres. As an interpreter of Chopin and Bach he has few equals, and as a disciple of the modern French and Spanish music, Rubinstein has gone far. Perhaps, due to his efforts more than any other, the delightful compositions of Albaniz and Granados have been given world importance. He coached with Debussy in Paris and the famous Frenchman has publicly declared that Rubinstein more clearly understood the meaning of his compositions than any other pianist. Rubinstein's visit to San Francisco is under the management of Selby C. Oppenheimer.

Margaret Jarman Cheesman, well known singer and vocal teacher of San Francisco, presented several of her pupils in recital on Wednesday night, November 2nd. This was an event of Music Week and it took

place at the Assembly Hall of the Emporium. The following program was rendered: The Seabirds (Osborn), On the Road to Mandalay (Speaks), Maurice Kreider, Smilin' Through (Penn), Wayne Goessman, Sonny Boy (Curran), Croon Croon (Clutsam), Ethel Christensen, Margarita's aria from Mephistophele (Boito), Black bird's Song (Scott), Mrs. Emile Soethe; Il Bacio Molto (Sibella), Pale Moon (Logan), John Falkenberg, The Star (Rogers), You, Dear and I (Clarke), Ethel Bowman; Evening Song (Sanderson), Secrets (Kuester), Ruth Holmes; Prologue from Pagliacci (Leoncavallo), Maurice Kreider.

DESTINN'S PROGRAM

Madam Emmy Destinn, world famous Czecho-Slovakian diva of whose glorious dramatic soprano it has been said there is no equal, will sing but once in San Francisco on her coming tour of California. Manager Selby C. Oppenheimer will present the famous diva at the Century Theatre on Sunday afternoon, December 11th, in an extraordinary program of songs and arias from the remarkable repertoire that has made Destinn famous. The following list of works will be her local offering: Aria de Rinaldo (Handel); Der Wegweiser (Schubert); Bound (Poem by Tagore), Cornelia Laux Botsford; As the Old Mother (Dvorak); Vocalise (Rachmaninoff); Aria Nozze di Figaro (Mozart); Pur diesti (Old Italian) (Lotti); Phydile (Duprac); Chanson de Larmes (Stan Golestan); Cradle Song (after Delbruck) (Catherine Dyer Bowling); Caro mio ben (Old Italian) (Giordani); The Cuckoo (Novak); Lonesome Graveyard (Lilly Strickland); Air of Elizabeth (Tannhauser) (Wagner).

Wandzetta Fuller Biers, the excellent coloratura soprano who is now located in Berkeley, will give a recital in the near future in which she will render a group of Oriental songs appearing in costume. Mrs. Biers will also appear in joint recital with Hallette Gilbarte, the well-known composer of New York City, who will visit California during the early winter months.

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2:45 P. M.

PROGRAM

Variations of a Theme of Tschaiikowsky.....Arensky
(First time in San Francisco)
Overture to "As You Like It".....Wetzler
(First time in America)
Symphony, "From the New World".....Dvorak



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SYMPHONY CONCERT

(Continued from Page 1, Col. 2)

lems allotted to them in this case they would not have been fit members of a serious symphony orchestra. That they acquitted themselves creditably only goes to show that they are in the right place. We wish to say, however, that Uda Waldrop presided well at the organ. He could be heard when necessary and at the same time knew how to subdue the instrument without eliminating its tonal predominance. He plays with taste and skill. The concert was in every way a decided triumph for the orchestra and Alfred Hertz, and the audience left nothing undone to show its pleasure and interest.

ETHELYNDE SMITH AT CALIFORNIA

Ethelynde Smith, one of America's finest soprano singers, will be the soloist at the California Theatre next Sunday morning, offering Lia's Aria from L'Enfant Prodigue by Debussy, with Herman Heller and his orchestra. This is the artist's third coast to coast tour and on each occasion that she has visited the Pacific Coast her popularity has increased. Among the significant dates she has filled include engagements with the St. Louis Symphony Orchestra, the MacDowell Club of New Orleans, the Rubinstein Club of New York and Washington, D. C., the Harvard Club of Boston and the Fortnightly Club of Philadelphia.

Herman Heller's orchestra will offer the following program: The Crown of India, March by Elgar; Invitation to the Dance, Waltz by Weber; Louise, Selection by Charpentier and Turandot Overture by Lachner. Schumann's Traumerei will be Leslie V. Harvey's organ solo offering.

COMMUNITY CONCERT AT Y. M. H. A.

The first of a series of three community concerts to the members and friends of the Y. M. H. A. will be given next Sunday evening in the Auditorium of the Haight Street Association, 121 Haight St. Last winter the concerts were attended by large crowds of people, who thoroughly enjoyed the splendid programs. On Sunday evening the artists who will participate are: Louis Ford, violinist, of the Chamber Music Society, Elias Hecht, Flutist, Chamber Music Society, Nathan Firestone, violist, Ada Clement, pianist, Director Clement School of Music, Kathryn Woolf, pianist and flutist.

Eugenia Kazan, soprano, and Ethel Palmer, pianist, gave a musicale at the home of Mr. and Mrs. Edmond Katzenstein, 2525 Steiner St., on Tuesday evening, November 1st, this being one of the official events of Music Week. Both artists acquitted themselves most creditably on this occasion. Miss Kazan revealed a beautiful, well trained voice which she used with the skill of the experienced vocal artist, while Miss Palmer played the piano with technical and musicianly intelligence combining with Miss Kazan to render a program which was thoroughly enjoyed by the large audience in attendance.

The Zech Orchestra, of which William F. Zech is the able director, gave an excellent program at California Hall, which attracted a large and enthusiastic audience and which formed part of the official announcements of Music Week. We shall publish a detailed review of this event in the next issue of this paper.

The Musicians' Union, (Local No. 6, American Federation of Musicians) gave an excellent program with a large orchestra conducted respectively by Herman Heller, Gino Severi and Ulderico Marcelli, in the Exposition Auditorium on Tuesday evening, November 1st, this being the second annual musical festival and ball given under the auspices of this organization. Since there were no pretensions made as to the seriousness of the musical part of the program, and since it was intended to emphasize the size of the orchestra rather than its ensemble work, which could naturally not have been absolutely flawless by reason of the necessarily picked up character of the organization, no serious criticism is called for. It is, however, in place to state that the fine body of musicians, led by such able men as above mentioned, delighted the huge audience which expressed its pleasure in no uncertain terms. The members of the orchestra and the conductors have reason to feel very pleased with the results.

SOUSA TO VISIT COAST

Included in the list of coming musical attractions booked by Manager Frank W. Healy, who just recently completed a highly successful season of the Scotti Grand Opera Company, is Sousa and His Band of 100 Musicians, not including soloists, who will make six appearances on Christmas Day, December 26th and December 27th at the Exposition Auditorium. On March 19th and 26th, Leopold Godowsky, the famous pianist is scheduled for two recitals at the Scottish Rite Auditorium. John McCormack, the popular tenor, will be heard in concert at the Exposition Auditorium on Sunday, April 9th, and Fritz Kreisler, the great violinist, will be heard in concert at the Exposition Auditorium on April 16th.

How magic is the name of Sousa! The romance of the scenes which pass before the mind in mentally reviewing his achievements of the last half century!

ALCAZAR

The Triumph of X, a distinctly original play built on a time-honored tradition handled in unique fashion and certain to prove one of the really notable productions of the year, will be given its first presentation west of Chicago at the Alcazar beginning Sunday afternoon, November 13th. It was written by Carlos Wupperman of Columbia University and the University of Leipzig, a young American poet, philosopher and dramatist and is a psychological study of absorbing interest and vital intensity.

The play deals with the age old theory that there is an unknown quantity in the makeup of every human individual which must be reckoned with and which in the play is represented by the algebraic term "X." The manner in which this mysterious influence overcomes heredity in a young woman is the plot of the story. The action is fast, the situations absorbing and the romance unusual and altogether satisfying. Nothing more vital in the way of entertainment has recently been presented.

The San Francisco Music Teachers' Association gave an enjoyable concert, reception and supper at the Fairmont Hotel on Wednesday evening, November 2nd, which proved one of the most charming events of Music Week. There being no program printed we can only mention the artists who participated and the manner in which they acquitted themselves. The program was introduced by Mrs. Stevenson, a pianist of fine musical qualifications, who was followed by Mme. Rose Relda Cailleau, who sang a group of French songs in a manner to prove her incomparable artistry. Her easy tone production, her fine phrasing, her splendid enunciation, and her accurate coloratura work, combined to earn her the admiration of her listeners. Mrs. J. E. Birmingham sang a group of songs with fine expression and virile voice, investing her interpretation with effective emotional shading. She was enthusiastically encored. Mrs. Elsie Cook Hughes contributed to the musical merit of the event by revealing excellent pianist art. Technically as well as tonally she proved to be an expert of her work and invested the classical compositions she rendered with an intelligence and judgment worthy of an artist par excellence. Miss Alma Rother selected the Chopin B minor Sonata as her vehicle of expression, playing it with deliberation and technical assurance. Mr. and Mrs. Samuel Savannah and Mrs. Hughes interpreted a Suite for two violins and piano in a manner to please their critical and intelligent audience bringing a fine evening to a splendid close. At the close of the program Frank Carroll Giffen expressed his thanks to the artists by commenting upon the fact that notwithstanding their belonging to the foremost among the professional element, and therefore among the busiest, still found time to contribute their splendid services.

Roscoe Warren Lucy, the well known and excellent piano pedagogue, presented seven of his advanced pupils at Twentieth Century Club House in Berkeley on Friday evening, November 4th. A large audience crowded the spacious auditorium, and expressed its approval in no uncertain terms. We shall be pleased to review the event at length in the next issue of this paper.

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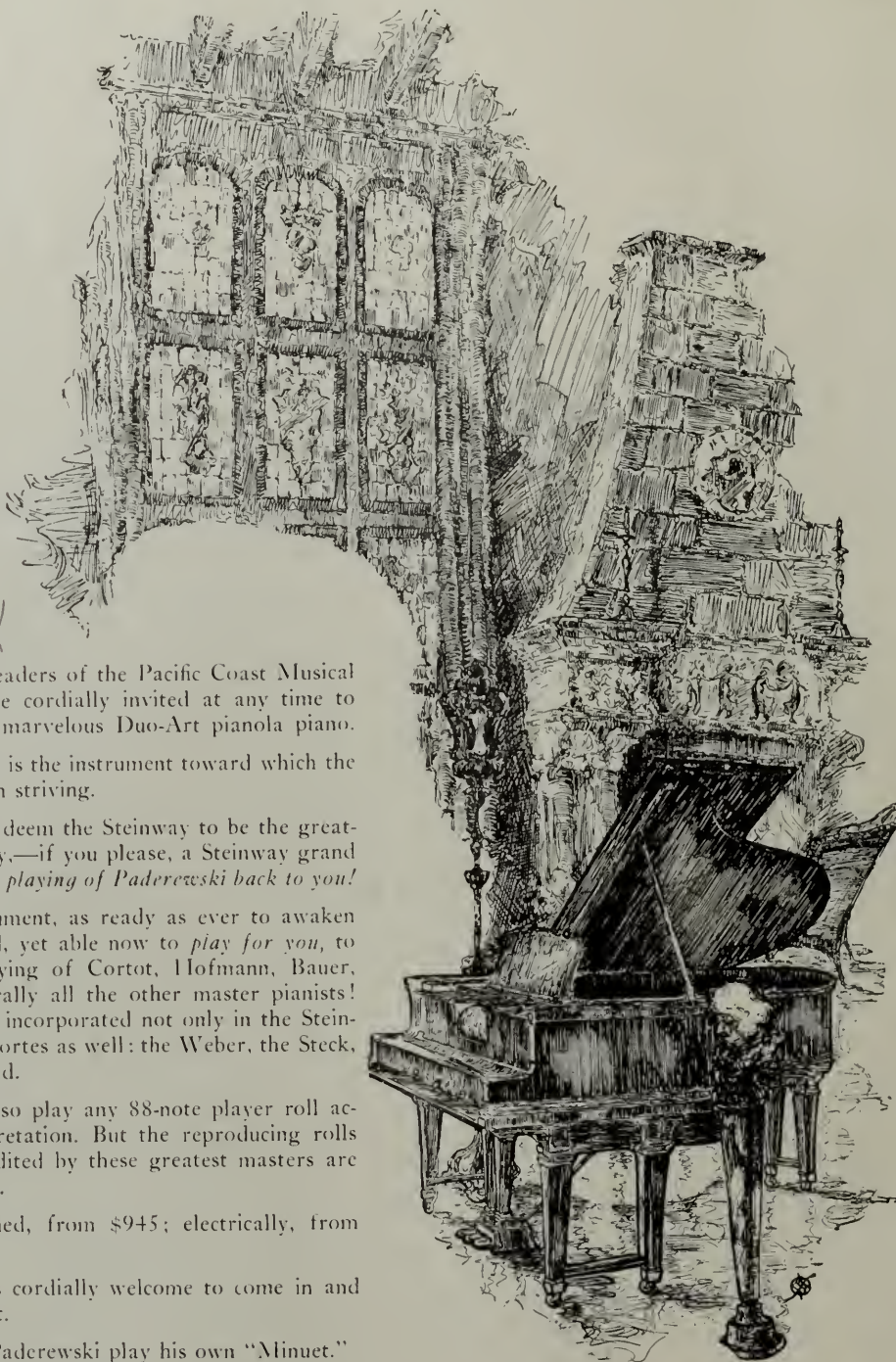
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TWENTY-FIRST YEAR

L. E. BEHYMER'S GREAT INFLUENCE

L. E. Behymer, the distinguished California impresario, whose influence extends practically over the entire far West, is one of the staunchest friends of this paper, as may be seen by the liberal space he has reserved in this edition. But this alone would not influence us to devote to him this editorial article if a careful perusal of his activities as recorded in this edition did not reveal the astounding magnitude of his endeavors. Behymer is the Southwestern representative of the leading New York managerial agencies, including Charles L. Wagner, The Wolfsohn Musical Bureau, R. E. Johnston, London Charlton, Metropolitan Musical Bureau, Evans & Salter, New York Musical Bureau, Haensel & Jones, Catherine A. Bamman, Fortune Gallo, S. Huruk Musical Bureau, Antonia Sawyer, Arthur Judson, Daniel Mayer, International Concert Bureau, Ottokar Bartik, National Concerts, Inc., Ralph Dunbar operatic organization, Music League of America, M. H. Hanson, Aroul Bias, Hugo Boucek, Roger de Bruyn, Samuel Geneen, Milton Dimond, Harry Askins, Ernest Briggs, Anna Friedberg, Arthur and Harry Culbertson and others.

This certainly is a representation to be proud of. In addition to this distinction Mr. Behymer is the dean of the musical managers of the West, and possibly with but one exception the dean of the managers of the entire country. He is also Honorary President of the Musical Concert Managers' Association. His influence on the Pacific Coast has been invaluable. This year, in association with Selby C. Oppenheimer of this city, whose energy and virility has widened the field of the young San Francisco manager remarkably of late, Mr. Behymer has booked the largest number of artists in the greatest number of concerts in the history of the State. It is due to Mr. Behymer that the music clubs of California have been engaging so many distinguished artists at such gratifying amounts, for it was he who originally assisted in organizing most of the prominent California music clubs. Through these organizations people in the interior cities of California are enabled to hear the best of music just the same as may be heard in the larger cities, and the effect upon the public at large from a musical standpoint can not be overestimated. It benefits the artist, the teacher, the music merchant and, indeed, the public above all, for there is nothing finer in a community than a judicious taste for the best of music.

In this respect L. E. Behymer has proved himself a veritable benefactor to California's musical public and indeed to other managers, for he has opened a field that prior to his advent was a closed proposition. Behymer began to encourage California artists before anyone else thought of this necessary phase of our musical life. That an impresario of such vast resources and responsibilities can not please everybody is, of course, natural, but that he pleases the majority, and the great majority at that, goes without saying. And many of those whom Mr. Behymer would like to please but does not seem to be able to, possibly regard their own particular activities of more importance than the welfare of the musical public. We are absolutely convinced that Mr. Behymer represents the most potent factor in the musical life of the far West.

THE CHAMBER MUSIC SOCIETY

There are possibly not many of our readers who realize how great an institution the Chamber Music Society of San Francisco really is. It is indeed a civic asset of as great an importance as the symphony orchestra, when musical refinement is taken into consideration. It will astonish many people to hear that the subscriptions for chamber music in San Francisco this year exceed those of any other city in the country—even New York, for there are almost one thousand subscribers for the season. Thanks to its consistent effort to give the very best, the Chamber Music Society of San Francisco has gained a national and even international recognition, being considered one of the truly big chamber music organizations of the world. It has introduced to San Francisco many new works which would not have been heard otherwise, thus contributing to our musical knowledge and experience. The recent policy to engage famous artists as soloists at every concert is indeed ambitious and praiseworthy. In this respect the Chamber Music Society is setting an example for the symphony orchestra which is worthy of emulation. Such appearance of soloists adds to our musical atmosphere and creates a reputation second to none among the music centers of the world.

Thanks to consistent growth and industrious progress the Chamber Music Society of San Francisco has established such a name for itself in this territory that it is receiving engagements in communities and by clubs which formerly were bestowed only upon visiting artists and organizations. It has in other words obtained the regard and affection of its own neighbors, which is the greatest reward for musical services. The personnel of the society, headed by Louis Persinger, and including further Louis Ford, Nathan Firestone, Walter Ferner and Elias Hecht, is deserving of hearty commendation for its uncompromising attitude toward the best artistic efforts and its growth has been remarkable as well as enjoyable. But after all the greatest credit regarding the splendid achievements of the organization is due to Elias Hecht, the founder, who did not become discouraged in supporting and backing the organization liberally at a time when success was purely problematical. He will stand out as one of the West's biggest musical benefactors, and no one rejoices more in the success of the organization which he sponsored than the Pacific Coast Musical Review, which has always foreseen the eventual triumph of the Chamber Music Society of San Francisco.

There remains now the ambitious enterprise of changing the national and international reputation of the Chamber Music Society which is now purely a matter of report into certainty by entering upon national tours, and the founder and manager, Mrs. Jessica Colbert, are now laying plans for such an ambitious tour. It was impossible to secure the attention of Eastern managers until the musical public at home had recognized the organization to such an extent that its support could not be ignored. But now, since the musical public of the Pacific Coast has recognized and is lavishly patronizing the organization, it is possible to interest such cities as New York, Philadelphia and Boston, where the organization expects to appear next season and where they are now carrying on correspon-

dence to this effect. We certainly wish the Chamber Music Society of San Francisco every possible success.

ALFRED LANINI'S CREATIVE SKILL

Upon another page of this issue will be found an interior view of the workshop of Alfred Lanini, a decidedly extraordinarily skilful violin maker, who makes his home in San Jose. Some time ago the Pacific Coast Musical Review published an exhaustive article regarding Mr. Lanini's rise to fame and the magnificent workmanship that characterizes his instruments. Mr. Lanini seems to have solved the secret of infusing character into his violins, invest them with beautiful lines and above all, supply them with a fine, round and big tone. Everyone who has had dealings with him speaks of Mr. Lanini as a craftsman of the highest rank, and some of the distinguished artists who visit this city invariably enquire for him. Mr. Lanini has made many friends and his workshop in San Jose is being visited by some of the best known musicians in California as well as by some of the famous artists who come here on concert tours.

ISABELLE MARKS' PEDAGOGICAL SUCCESS

Among the events of the better class of artist students and resident artists belong those of the disciples of Mme. Isabelle Marks, who easily may be counted as belonging to the foremost of our vocal pedagogues. There is a sincerity and authority about Mme. Marks' vocal knowledge that presents itself at once to those who listen to her intelligently. Mme. Marks is never satisfied until the student has grasped her meaning and until he or she is able to sing easily, in fine, smooth, voice with accurate intonation and with concise and clear diction. Unless a student is able to pass satisfactorily in these requirements, Mme. Marks does not consider him or her eligible for public appearances. For this reason you will find that the pupils' recitals given under the direction of Mme. Marks belong to the most satisfactory and artistic in the community. There is hardly ever a hitch or an embarrassing accident and all of her pupils not only possess voices and talent, but bear themselves with an ease and dignity rarely witnessed at semi-professional affairs. We always look forward to these events with more than ordinary pleasure. In addition to the qualifications of the students, Mme. Marks knows how to select her program numbers. She never allows a pupil to sing anything which is too difficult for her style, or which is not natural to her artistic qualifications. In this manner a student is always at her best, and if all teachers were as particular in these respects as Mme. Marks, there would be more competent resident artists among the vocal graduates from studios and conservatories.

MME. KRISTOFFY RESUMES ACTIVE WORK

Madame Johanna Kristoffy, the distinguished operatic soprano, who has not been before the public for nearly two years past, has been greatly missed by lovers of good music and will be cordially welcomed on her return to the concert stage this winter. Mme. Kristoffy's talents have been claimed almost entirely in the interim by the advent and early education of her young daughter, whom we shall look forward to as San Francisco's most promising operatic star some twenty years hence.

The residence studio of Mme. Kristoffy in Washington street teems with great activity these days and, as an intelligent, thorough, efficient and conscientious teacher she is deservedly successful. Her specialty, "tone placement," has commanded the attention of all musicians and the appreciation of her pupils. Although striving, as she does, for pure tone and bel-canto, Mme. Kristoffy does not feel that her duty to her pupils begins and ends with voice culture alone in fitting them for a successful vocal career. She gives her pupils the inestimable benefits of her long and successful experience as a grand opera prima donna, helping them to acquire the grace, poise, deportment, charm and technique of the real artist.

Coupled with her teaching, Mme. Kristoffy is actively preparing herself for concert work again and we shall look forward with pleasure to her first appearance in concert. The wonderful work that Mme. Kristoffy did as Countess Aluaviva in the Marriage of Figaro at the Greek Theatre late in July, makes us anxious to have her hasten the date of her initial appearance. In the finished rendition of the role of the Countess, Mme. Kristoffy's clear, pure, bell-like high notes made listening a keen delight, while the round, rich, mellow notes of her lower register and the smoothness and fullness of her entire range proclaimed her a greater artist than ever before. Mme. Kristoffy is happily welcomed back to active work again.

Len Barnes, the Australian baritone, who came to this country two years ago to pursue his profession, has just cause to be pleased with the headway he has made in that short space of time. Coming here unknown he has made a fine reputation for himself and has been kept very busy filling the numerous engagements which have fallen his way. Wherever he has appeared the critics have been unstinted in their praise of his art and Mr. Barnes is therefore very optimistic for the coming season. Besides giving individual recitals he will appear in combined performances with the Arion Trio and since early summer this combination has been busy preparing programs for club and concert. To Miss Ida G. Scott Mr. Barnes acknowledges a debt of gratitude as he was for many months pursuing his vocal studies under her able guidance.

New World Symphony Feature of Second Symphony Concert

Program Introduced by Playing of Taps by Army Trumpeters and the National Anthem—Stupid Prejudices Cause Change of Program by Elimination of Wagner Works Originally Planned—Wetzler's Overture to Shakespeare's As You Like It Receives First Performance in America—Large and Enthusiastic Audience

By ALFRED METZGER

Judging from the attendance at the second pair of symphony concerts of the season, which took place at the Columbia Theatre on Friday and Sunday afternoons, November 11th and 13th, the musical public of San Francisco has decided to endorse these events with its presence in large numbers and its applause in decisive and unmistakable sincerity. The first of these two concerts took place on armistice day and served in a way to memorialize the sacrifices made for this country by the heroes who became victims of the world war. In Washington an unknown American soldier was buried amidst highest honors and in the presence of the chief officials of the government as well as army and navy. In San Francisco four army buglers intoned Taps prior to the beginning of the program which was followed by a stirring rendition of the National Anthem, the audience and orchestra standing during these solemn ceremonies.

Originally the entire program was intended as a memorial concert to America's dead and the announcement stated that specially sombre numbers from Parsifal and The Dusk of the Gods had been selected for this occasion. But evidently some silly and musically ignorant people started objections and the program was changed. No one seriously fond of music as an art could have been responsible for this change. No one but an inexcusable bigot and a man or woman of narrow vision and mind could have used this opportunity to exhibit false patriotism. No one but one absolutely ignorant of musical history and musical purpose could have been so silly as to regard the inclusion of two such magnificent compositions in the light of political propaganda.

In no country but America have arisen these stupid prejudices against music. Music as an art does not belong to any nationality. It is a universal language. And German music, so-called, whenever it does not deal with patriotic subjects, is no more militaristic, nationalistic nor propagandist than French, Italian, English, Russian, Chinese, Japanese or American music. No composer truly inspired by the muse writes music for any purpose but the expression of emotional ideas or human sentiments. Anyone at all familiar with music as an art knows this and does not possibly think of any particular nation when he hears fine music.

Beethoven's funeral march or Chopin's funeral march is played at military funerals, and we should not wonder if they were included in Washington's unknown soldier cortege. No one for a moment would think of the nationality of the composers who wrote these marches, except one is mischievously intent upon creating unfair and unjust prejudices or one trying to gain favors with bigots. No patriotic motives could possibly inspire such stupid sentiments. In selecting such splendid examples of musical composition as these from Wagner's Dusk of the Gods or Parsifal those responsible for the original plan meant to honor the memory of America's dead by selecting the most beautiful music composed for an occasion of this kind. No one thought of the nationality of the music, but purely of the music itself and what it stands for.

But really the entire matter is a joke. In the first place Richard Wagner was born and wrote his music BEFORE there existed a German empire. He was a Saxon by birth and lived most of his life as a political exile, because of his freedom of speech and objection to the existing form of government. He wrote the music in question in Switzerland while a political exile and an objector to so-called militarism, for he refused to serve in the army. Parsifal, one of the originally intended numbers to be performed, is in no sense a German work. It is a story based upon the gail stories of King Arthur's Roundtable—an English story. The Dusk of the Gods is part of the Ring of the Niebelungs, originally a Norse saga, and contains no German nationalism whatever. It is purely allegorical, dealing with the conflict between Love and Greed. Every one of the characters represents a mythological deity and stands for certain human emotions, such as passion, love, wealth, greed, etc.

The music from Parsifal is purely religious and Wagner's idea of the sanctity of the music may be gathered from the fact that he never intended it to be used com-

mercially. He would never permit it to be performed anywhere but in his own theatre at Bayreuth and on that occasion it became practically an event of worship. It has nothing whatever to do with German politics or war or nationalism. The Dusk of the Gods selection is purely and simply a funeral march which is being played at the funeral of Siegfried the embodiment of youth and chivalry and represents a sacrifice for a noble cause. It is in no sense German. It is a universal thought. And when the Argonaut says that both these numbers are "in their atmosphere and spirit in exploitation of the might of Germany and the glory of German arms" it talks the greatest kind of nonsense and utters a falsehood and exhibits an ignorance of music that even a political paper like the Argonaut ought not to exhibit. Such statements should not be made without the fullest investigation, and we are surprised that a paper that usually informs itself so well, and that as a rule does not commit an injustice permitted itself to be misinformed and used as a cat paw for some who evidently had an axe to grind.

Well, in the place of these sombre and solemn compositions by a composer of a country with whom we are at peace at present, and who was a political exile living and working before the foundation of the German empire, we heard an Overture to Shakespeare's comedy As You Like It by H. H. Wetzler, an American citizen residing in New York, and Variations on a Theme of Tschaiowsky for String Orchestra by Arensky. The first named number received its initial performance in America on this occasion, while the last named was heard for the first time in San Francisco. Both compositions are excellent works and show splendid technical and emotional values. We are glad to find in Mr. Wetzler's composition no tendency to imitate the modern style of orchestral treatment. It is a work sparkling in thematic development and meaty with a wealth of thick orchestration. It is melodic and is essentially romantic although the humor of the story is occasionally brought out with striking effect. The Variations of a Tschaiowsky Theme by Arensky is purely technical inasmuch as it represents a clever manipulation of one theme in various keys and modes. Both works made a most favorable impression upon the audience.

Dvorak's Symphony No. 5 From the New World remained from the original memorial program. It is a noble work, and we have so frequently referred to it that it is hardly necessary to again emphasize its beauties. It was an appropriately selected composition and specially its Largo movement proved solemn and inspiring. It was interpreted with reverence and sincerity

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and the various movements were brought out plastically and with every adherence to their musical importance. The orchestra was in excellent form and Mr. Hertz conducted with his usual vim and enthusiasm. He brought out the dramatic passages as well as the slightest pianissimo effects and phrased in a manner that reminded one forcefully of the work of a virtuoso. There was a crowded house, the hearty applause and ovations accorded Mr. Hertz were ample evidence for the pleasure the audience derived from the program, which was repeated the following Sunday.

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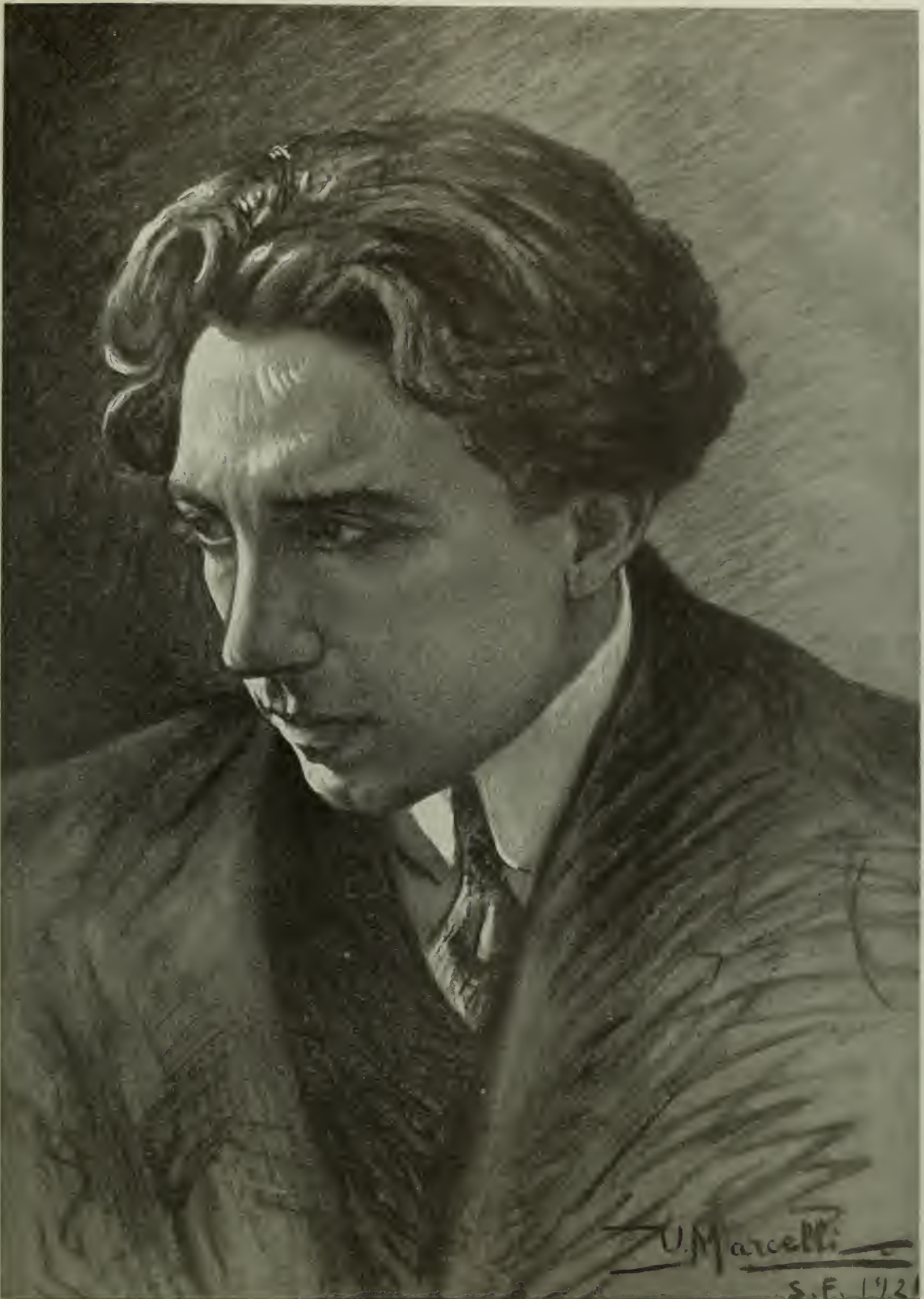
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ARRILLAGA MUSICAL COLLEGE

Art, culture and refinement embody the idealistic foundation upon which the Arrillaga Musical College is based. Once, an air-castle visionized by its director, Vincent de Arrillaga, the gifted pianist, it is now a dream come true, for under the guidance of Arrillaga and its able president, Achille L. Artigues, the college stands today as one of the foremost institutions of musical learning on the Pacific Coast. Mr. Arrillaga and Mr. Artigues are actively interested in promoting the growth of San Francisco, musically, and much credit is due them for the ardent effort they give in this direction. Both artists were heard in recitals given at the college during Music Week on the evenings of November the first and second. A degree-conferring institution, the Arrillaga Musical College, under a faculty of competent instructors, offers thorough courses in all branches of music, including courses in solfeggio, harmony, theory, counterpoint and history of music.

The rapid growth of the college has necessitated the enlargement of the various departments. Miss Louise Massey, vocalist, late of the New England Conservatory of Boston, and Miss Isoline Harvey, concert violinist, of London, England, have just recently joined the faculty, and were heard last week at a reception at the college, which was given in their honor. Miss Massey has a full, rich and well-trained voice—sings with great skill and beauty of tone. Miss Harvey is considered one of the most talented of Sevcik's pupils. Her playing is marked by a sweet, sensitive tone, a facile technique and an intelligent sense of phrasing.

The three-story building occupied by the college contains a large recital hall, in which is installed a two-manual pipe organ. This building has just been entirely renovated. The studios and practice rooms are com-

fortable, well-lighted and ventilated. The unique advantages offered the student as regards concerts, recitals and lectures are such that only a conservatory of this standard can sponsor. Another feature which lends to support the ideals upon which the Arrillaga Musical College has been founded is its charm of location. Attractively situated in the most exclusive residential section of San Francisco, the college is removed from the noise and distraction always associated with a large city, yet is within easy access to the leading theatres and public institutions.

giac first movement, and that he made his instruments speak more naturally and emotionally than Mr. Sowerby. Unhappily, Mr. Brescia, though now a teacher and conductor in America, is a foreigner, who came to San Francisco, his present home, from Santiago de Chile. Was there an approach between him and Mr. Warner, and also a superiority because they were foreigners? If so, was this superiority due to anything connected with nationality? I fear that the answer must be in the affirmative, and the explanation lies in the fact that the foreigners represented the music of the festival, thus far better grounded in the art than their American colleagues. Mr. Brescia's music was more effective in contrast than Mr. Warner's, possibly because he had the more expressive and fruitful themes.

Mr. A. Aldrich in the New York Times, Oct. 1—In this work there is considerable charm and individuality. Mr. Barrere in sending Mr. Brescia his own photograph as well as that of the ensemble with a cordial letter congratulating Mr. Brescia upon this splendid work of art and at the same time telling him that he intended to give a second performance of the Suite at his annual New York ensemble concert. This event has already been announced in the music journals of the metropolis.

Mrs. F. S. Coolidge, founder of the Berkshire festivals, also congratulated the composer for his contribution to the program in the following letter: "I wish you could have heard the beautiful performance of your composition on Friday morning, and that you could have witnessed the real enthusiasm which it called forth from an exceedingly discriminating and highly trained audience. I did exceedingly enjoy it myself and am more than very grateful to both you and Mr. Barrere for making it possible on one of my programs."

Mr. Brescia, while always busy helping singers and composers to gain opportunities for public hearings, finds the necessary time to put the finishing touches to

God. All instruments are but man-made. Writing so long after the experience, the writer's mind is fresh and full of what transpired a certain night at the opera in New York when in an ensemble of hundreds of choristers and some twenty leading partituri well up front where the lights were strong upon them and their massive chests projected over the foot-rail of the stage, one little woman held the thousands with her personality and made her voice sound forth like the dominant in a chord of the eighth. Recalling that time, visualizing that triumph, the reader will condone the warmth and enthusiasm of this pen, inspired nowever moderately, to offer tribute where so much tribute is due.

HERMAN HELLER'S WONDERFUL RECORD

No single musician has contributed more toward interesting the general public—the masses—in good music and thus qualify them for symphony concert attendance or for appreciation of the better class of instrumental music than Herman Heller, conductor of the California Theatre Orchestra, and founder of the Sunday morning concerts which have been inaugurated in many other cities that have taken their cue from Mr. Heller. The latest recruit to the ranks of Sunday morning concert givers is a moving picture theatre in Chicago, which has just announced such events with one hundred musicians, also using the hour of 11 o'clock in the morning.

Since Mr. Heller began these concerts he has given not less than 110 events at which he performed the big number of 490 compositions. These included some of the classics, such as movements of symphonies and symphonic poems and also operatic selections, marches, waltzes and so on. These 110 events were attended by



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fortable, well-lighted and ventilated. The unique advantages offered the student as regards concerts, recitals and lectures are such that only a conservatory of this standard can sponsor. Another feature which lends to support the ideals upon which the Arrillaga Musical College has been founded is its charm of location. Attractively situated in the most exclusive residential section of San Francisco, the college is removed from the noise and distraction always associated with a large city, yet is within easy access to the leading theatres and public institutions.

DOMENICO BRESCIA AND HIS ACTIVITIES

The many friends of Domenico Brescia, the successful San Francisco vocal teacher, coach and composer, will be pleased to hear of the success achieved by this prominent musician during the last few months. In last week's issue of the Pacific Coast Musical Review Miss Rosalie Housman, our New York correspondent, reported the hearty reception accorded Mr. Brescia's Dithyrambic Suite, at the Berkshire Chamber Music Festival, where it was performed by the Barrere Ensemble on September 20th. We are pleased at this time to reproduce some of the comments of the most prominent Eastern critics and musicians in regard to this same work:

H. E. Khehbiel in New York Tribune, Oct. 1—And now, bringing into count the suite for the same combination of wind instruments composed by Domenico Brescia, we come to our final and satisfying conclusion. Mr. Brescia gave pretty expressions to the Greek spirit in his ele-

his Singing Method, a book which is founded on Italian phonetics and which is intended to be a self-tuition work. Mr. Brescia is also preparing other new chamber music and orchestral works which we hope to hear in our San Francisco concert halls during the current season.

MABEL RIEGELMAN

Personally, five feet of pretty woman, spiritually a cosmos of temperament, vocally a firmament of song, totally an artist, Mabel Riegelman to be definite. The highest encomiums accorded her have never equalled that proven worth which made her voice and personality dominate a stageful of massive creatures and great voices when we heard her in grand opera. The same has since evinced itself repeatedly on the concert platform. It is not her studied art, for study begets a conformation to standards and methods, essential though it be, but rather the post-graduate, the ultimate degree of individuality that marks her genius.

It has been said that beyond a certain degree of approach to perfection all singers vocalize alike. In fact, that at perfection all must be alike. True. But that refers to technic. Singing, like all art, is a medium of expression and the status of a singer is not solely by technic. The brains, the soul, those divine gifts which cannot be cultivated are the intangibles, the emotions felt and the sympathetic delivery which shall convey those emotions—these are the elements that differentiate the perfect vocalist from the great singer. They mark the Riegelmans as above merely perfect products of pedagogic skill.

Music evinces its sublimity pre-eminently in the human voice. The vocal is the pure music that came from

as many as 250,000 people making an average attendance per concert of 2500. Many a time the theatre was crowded and people had to be turned away, and very rarely indeed was there any time when seats could be had at all. These concerts began on January 2nd, 1919, and are now in their third consecutive year.

During the course of these concerts many distinguished artists have appeared as soloists. Among these may be cited Povl Bjornskjold, Anna Louise David, Harold Henry, Theo. Karle, Salzedo, Povla Frijsch, Cecil Arden, Willem Debe, Irene Pavloska, Vladimir Graafmann, Constance Alexandre, George Stewart McManus, Esther Mundell, Elfrida Wynn, Anna Ruzena Sprotte, John Dneproff, Eugenia Arglewicz, Lizeta Kalova, Arthur Loeserman, Alice Mayer (now Alice Frisca), Mrs. E. E. Young, Elsie Cook Hughes, Antoine de Vally, Olga Steeb, Harald Pracht, Constance Reese, Zhay Clark, Mme. Stella Jelica, Cecilia Arrillaga, Charles Wakefield Cadman and many others, altogether making an array of seventy-nine distinguished artists some of them residing on the Pacific Coast and others enjoying national and international reputations. We have quoted the above names from memory and if we have missed any we trust it will not be held against us as we do not intentionally slight anyone.

To acquaint 250,000 people with good music and make them interested in the best concerts surely means a great deal and Mr. Heller, having established such an enormous clientele, is entitled to that credit which every one who does something worth while should receive. A musician who is able to attract 3000 or 2500 people every Sunday morning to a concert occupies a more than ordinary position in a community, and we believe that Mr. Heller will have further opportunities to employ his talents in this direction.



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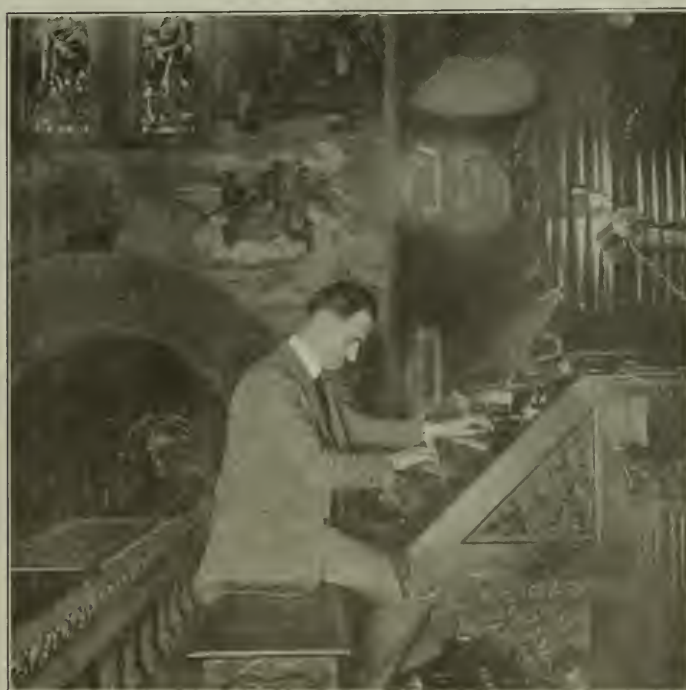
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Brief Records of Some Leading California Artists

Warren D. Allen, organist of Stanford University, has done more for music in Palo Alto than anyone prior to his advent at Stanford. Since he has taken a hold of musical activities Mr. Allen conducted special performances of the Creation, Messiah, Verdi's Requiem, Faust which attracted record crowds and during which members of the San Francisco Symphony Orchestra were engaged for the accompaniments and orchestral parts. Under Mr. Allen's direction the Stanford University Glee Club made extensive tours through the Pacific Coast and appeared with every first class orchestra in the State. Under such auspices there should be a wonderful opportunity for a musical education at Stanford and it is strange that no endowment has as yet been forthcoming for a worthy conservatory affiliated with the University, specially when only a short time ago a fortune was devoted to the building of a new stadium. Thanks to Mr. Allen's energy Stanford enjoys annual series of symphony concerts by the San Francisco Symphony Orchestra and soon there will also be annual music festivals. Since his engagement as organist Mr. Allen has given 847 organ recitals, playing 244 compositions by leading composers. Surely it would be difficult to imagine a finer record.

Grace Le Page, one of the leading soprano soloists in the bay region, has succeeded in establishing for herself a reputation throughout the State. She is a pupil of Mme. Adele Argenti and her fine voice coupled with intelligent interpretation has been heard frequently before prominent music clubs and in concerts of her own. Miss Le Page is a competent vocal instructor and is associated with Miss Garcia, pianist pupil of Frank La Forge who has a studio in Oakland. Miss Le Page is also soloist of St. Ignatius Church in which capacity she has endeared herself to innumerable people.

Mrs. Robert Paxton Grubb, during the last six years organist at St. Ignatius Church, was formerly a piano pupil of Thilo Becker of Los Angeles, and more recently studied with Edwin Lemare who has taken special interest in her work. Mrs. Grubb founded the Annual Sacred Concerts at St. Ignatius Church which are given every Palm Sunday and which are crowded to the doors. Some of the Pacific Coast's leading artists have appeared at these events, among them members of the San Francisco Symphony Orchestra and a chorus of 150 trained voices. They have come to be regarded among the leading musical events of the city. Mrs. Grubb has thoroughly established herself as one of the best organists in the city.

Margaret Jarman-Cheeseman, who has become identified with San Francisco's musical colony during the last year or two, has sung with marked success in leading opera houses in Europe as well as with the Boston, Philadelphia, Chicago and with Ravinia Park opera companies. Her operatic experience enables her to fit in splendidly as soloist with fine orchestras. Mrs. Cheeseman has the rare gift of making concert programs as intensely interesting as operatic performances. Her appearances before the foremost women's clubs of America have brought gratifying success. In these programs she combines the artistic and educational phases with splendid results. Last season she appeared before the Pacific Musical Society of San Francisco, the Friday Morning Club of Los Angeles, also before prominent clubs in Fresno, Sacramento, Tulare, Riverside and San Diego.

Miss Esther Mundell is again busy with her professional work and indeed has been teaching since September 1st. She spent the summer partly with her studio work and partly coaching a new repertoire with Percy Rector Stephens. Among her public triumphs was an appearance at the California Theatre on Sunday morning, October 9th. Miss Mundell will present her artist pupil, Mr. Simons, in a recital of his own during the early fall season. Miss Mundell heard the performance of

Zaza during the Scotti opera season with a great deal of interest inasmuch as she sang in the first performance of this opera in this country under the direction of the composer, who also coached her in her role. Of course Zaza had been produced before in San Francisco at the old Tivoli Opera House about twenty years ago, but not under the composer's direction.

Mackenzie Gordon, the distinguished tenor and vocal pedagogue, continues to enjoy his reputation among the foremost artists who have settled in the Pacific West. His studio is always the scene of interesting and intelligent vocal education and this year he has the satisfaction to train a number of unusually talented students. Among these may be mentioned: Miss Roma Sylvester, lyric soprano; Mrs. Robert Alexander, dramatic soprano; Mrs. Clemence Bordenave, lyric soprano; Harold Dana, baritone; Edwin Imhouse,

teacher to Frederick Blickfelt and one of the soloists on the concert course of the University Extension Division. Last summer he filled an engagement as guest teacher of singing at the Colorado State Teachers' College and his success was so pronounced that he was re-engaged for next summer. Mr. Patton gave 700 lessons and in addition appeared in three successful concerts. He also took advantage of an opportunity to coach oratorio with Alexander Emslie, the teacher of Arthur Middleton. Mr. Patton is at present in New York where he will study during the winter season. He will return to San Francisco next September and in November he will go abroad for a year of study in London, Paris, Berlin and Milan.

Alexander Saslavsky, the well known and distinguished violinist, pedagogue, and ensemble player, returned recently from a tour in Southern California where the Saslavsky Trio appeared in fifteen concerts in such cities as San Diego, La Jolla, Escondido, La Mesa, Coronado, Santa Ana, and Los Angeles. In Escondido the Saslavsky Trio had the rare experience of being compelled to repeat a movement from the Cesar Franck Sonata and the Dvorak Trio. Everywhere the Trio was received enthusiastically by

Saslavsky will begin a series of chamber music concerts on a principle entirely new in our musical annals. The Saslavsky Chamber Music Society was the first organization of its kind to secure exemption from war tax for its patrons. In addition to his many artistic duties Mr. Saslavsky has a large class of talented pupils. He has organized a chamber music quartet for the Bohemian Club and also a little symphony orchestra of thirty members. Miss Modesta Mortensen, a most gifted and unusually brilliant young violinist, and a pupil of Mr. Saslavsky's is his assistant teacher. As our readers will already have noticed Mr. Saslavsky has been engaged to conduct the orchestra at the Imperial Theatre, and his advent in motion picture music was greeted with enthusiasm by Walter Anthony in a recent article published in the Bulletin.

The Notre Dame Conservatory of San Jose has begun the new season most auspiciously and a large class of ambitious students has been enrolled. As usual the Notre Dame Conservatory will give a series of concerts by visiting artists as well as by artist students and faculty and pupils are looking forward toward these events with great pleasure. Whenever some of the students of the Conservatory make their appearance they always reveal the splendid training they received. They also prove that in developing them technically their musical education is not being neglected, and they usually exhibit a certain individuality of style which shows that their teachers allow them a certain amount of freedom of development, provided they possess the necessary gifts. Therefore we shall look forward to many praiseworthy activities from the Notre Dame Conservatory of San Jose this season.

Anna Hurst, of Woodland, Cal., has started the new season most auspiciously, as have also the other teachers connected with the Hurst studios. Although Woodland is her residence city Miss Hurst is giving more and more time to her studio in Sacramento. Miss Hurst is also chairman of the program committee of the Woodland Music Club, a section of the Yolo County Town and Country Club, and a long and comprehensive program of early music has been prepared for the ensuing season. Miss Hurst has been asked to play on several of the programs, as her previous successes in this direction justified her re-appearance. Recently Miss Hurst was asked to play before the Shakespeare Club and read a paper on the Musical Kindergarten in California. She made, as usual, an excellent impression.

Anna Young, the lyric soprano, is preparing for a busy season to begin January 1st. She will resume her work at La Gaite Francaise, under the direction of André Ferrier, where last year she had so much success in the various roles which she sang. Among them were Jeanette in Les Noces de Jeanette and Juliette in Gounod's lovely opera, Romeo et Juliette will be repeated this season with the same cast as last year and in addition to this role, Mrs. Young will appear as Sophie in Massenet's Werther and will sing the name part in Gounod's seldom heard opera Mireille. Mrs. Young has also written several lyrics recently which are particularly adaptable for musical settings. One of them, The Weeping Willow, has been set to music by Mary Carr Moore, the well known composer, and met with much success on the many programs where it was sung last year. Mrs. Young has several interesting concert programs, and is available for recitals, festivals, etc.



SCHUMANN-HEINK

The peerless, who will regale San Francisco and Oakland admirers with two superb programs. At the Century in San Francisco on Sunday afternoon, November 27, and the Auditorium Opera House in Oakland on Monday Night, Nov. 28

tenor; Jacinto Batungbacal, tenor, and Burton Harrison, tenor. The special attraction concerning Mr. Gordon's studio work is the sincerity and enthusiasm with which he attacks his work, and the conscientiousness and honesty with which he deal with his students. In addition to his splendid efforts in behalf of education Mr. Gordon extends hospitality to distinguished artists visiting San Francisco. During the visit of the Scotti Grand Opera Company Mr. Gordon had some of the leading artists of the organization as his guests, specially Mr. Hislop and Mr. Hackett, with whom he had already been well acquainted. Mr. Gordon is a pedagogue who knows the art of song from the ground up and who by practical experience as well as through careful study has acquired invaluable knowledge which he is able to transmit to his students.

John A. Patton, the successful young baritone, was for three years assistant

press and public. Besides Mr. Saslavsky, who played the violin, the Trio was comprised of Frank Moss, pianist, and Maurice Amsterdam, cellist. In January Mr.

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ULDERICO MARCELLI DRAWS OWN PORTRAIT

Ulderico Marcelli, the well known conductor, composer, violinist and cartoonist, has been known to the readers of this paper for several years. He gradually has reached an eminence from which he is becoming known throughout the country. His musical achievements are matters of record and his drawings for the Musical Review have attracted wide attention. No matter what Mr. Marcelli may touch he always succeeds in investing it with the stroke of genius.

In this edition you will find a crayon drawing of Mr. Marcelli which he did himself. Sitting before a mirror he succeeded in reproducing his features in most realistic fashion, securing that distinct character which every man or woman exhibits in various degrees and phases. As will be noted by anyone familiar with this art, Mr. Marcelli has succeeded admirably and has contributed to the art of journalistic expression by adding another ingenious drawing to the splendid array of works that have appeared through his master hand.

FRANK CARROLL GIFFEN'S INFLUENCE

Prominent Vocal Teacher and President of the Music Teachers' Association Active In Behalf of Profession and Students

One of the best things ever done by the Music Teachers' Association of San Francisco was to elect Frank Carroll Giffen to the presidency, for whenever Mr. Giffen makes up his mind to accept an obligation he does so with the intention of throwing himself bodily into the fray and fighting for every cause he has declared himself to espouse. Since his taking the office Mr. Giffen has done a great deal for the music teachers. He has given much of his time and effort to increase the membership. He has directed a number of excellent concerts and social gatherings. He has fought for the abolition of the teachers' tax and indeed he has done everything in his power to increase the size and influence of the organization. Every music teacher, whether he belongs to the association or not, owes Mr. Giffen a debt of gratitude for the interest he has taken in the welfare of the profession. Of course, in his good work he has had the assistance of his fellow officers and committees, and it is not the object of this article to deprive these of any credit which is justly due them.

The same enthusiasm and energy which characterizes Mr. Giffen's interest in the Music Teachers' Association is felt in his studio work. He gives his pupils every ounce of knowledge and concentration of effort at his disposal. He does not make impossible promises. He does not raise ambitions and aspirations when there is no reason to do so. He endeavors by persistent, judicious and intelligent application of his educational knowledge to train the student to the best of his ability in the fundamental principles of vocal art. And consequently he gains gratifying results.

Those of his pupils who have had cause to go East and study with prominent educators have always been able to remember with gratitude the foundation laid by Mr. Giffen. In many instances they have written home how their first teacher's work has been praised by the authorities. Here, in San Francisco, Mr. Giffen in a modest, unassuming way, continues his educational work, training students in the art of singing and starting them properly upon the road to success. And because this paper has had but little opportunity to comment upon Mr. Giffen's work, inasmuch as he does not tell us about it frequently enough, we have taken this opportunity to give him that credit which every well deserving musical educator is entitled to.

SIR HENRY HEYMAN FETED IN THE EAST

Dean of Violinists of the Pacific Coast Guest of Distinguished Artists and Organizations in Eastern Musical Centers

Readers of the Pacific Coast Musical Review are by this time familiar with Sir Henry Heyman's musical and social prominence on the Pacific Coast, inasmuch as every year we included his biographical sketch or some similar reference to his numerous useful activities in and about San Francisco. This year Sir Henry is not at home when this annual edition of the paper is being published. He is at present in New York enjoying the hospitality of famous artists, distinguished musicians and leading musical organizations. Having been for years host to prominent visiting artists, he has now an opportunity to enjoy the privilege of being a guest of honor.

Sir Henry sailed from San Francisco some time in August and traveled by steamer through the Panama Canal to Baltimore. On his way he stopped over in Los Angeles for a few hours and was entertained there at the California Club. The first prominent distinction accorded Sir Henry in the East was as guest of honor at the Berkshire Chamber Music Festival, to which he had a special invitation from Mrs. Coolidge. Upon his arrival in Baltimore he was interviewed by leading newspapers and our readers will remember some of the quotations we published at that time.

In the Berkshire County Eagle of Sept. 28 we find the following: "The Pacific Coast will be represented this year by Sir Henry Heyman of San Francisco, known as dean of San Francisco violinists. Sir Henry is also a conductor, composer and teacher, who has introduced many new chamber music works. He arrived at the Maplewood a few days ago to attend the festival before returning to California."

During the festival we received several interesting newspaper clippings from Sir Henry commendatory of the events, but inasmuch as Miss Rosalie Housman has written a special review for the paper, Sir Henry's courtesy does not require at this time public reproduction. We are, however, happy to quote the following telegram we received from Sir Henry during that time, unfortunately too late to serve as news for that particular week's paper:

"Edgar Stillman Kelley's Pilgrim's Progress performed last night at the Worcester Festival under direction Nelson Coffin. Unusual success. Audience, chorus, orchestra spontaneously stood as tribute to composer. This first New England performance stamped it as greatest American choral work. Superb work of chorus and orchestra notable. California may be proud of Kelley.—Sir Henry Heyman."

During the early part of October Sir Henry spent two weeks in Boston, after which he went to New York for an extended stay. Before coming to Pittsfield Sir Henry enjoyed the great pleasure of being presented to Lady Dean Paul, known in the musical world as Madame Poldowski, the great composer-pianist, sister of Jules Wieniawski of San Francisco. Mme. Poldowski is a very remarkably gifted woman.

No doubt we shall soon be able to speak in more detail of Sir Henry's Eastern trip.

GUSTAVE WALTHER'S VIOLINISTIC ART

Distinguished Belgian Violinist Proves Valuable Addition to San Francisco's Rapidly Growing Musical Colony

Our readers will remember the announcements made in these columns a few weeks ago that Gustave Walther, a violin virtuoso of international distinction, who had toured Europe and Australia in concert tours, and who was the associate artist of such famous musicians as Raoul Pugno and Joseph Wieniawski, decided to locate in this city for the present. He will appear in concerts in California and also will give lessons in the art of violin playing. Being himself a pupil of Joachim and Ysaye, there should be a number of ambitious young violinists eager to be initiated into the more intricate phases of violinistic art, and unless ambition is entirely dead, or young artist pupils have lost all interest in their work, there should be quite a class ready for Mr. Walther at this time.

We heard this excellent artist play at his studio some time ago, and were thoroughly impressed with his mastery of the instrument. His technique is brilliant and astounding and his musicianship authoritative. We heard him play the famous Bach Chaconne in a manner that equaled the finest performances of this difficult work we have yet witnessed. And the Ernst concerto was interpreted by him in a manner that brought out every particle of beauty and emphasized the numerous technical intricacies. In short, Mr. Walther is a great artist and we are certain that his appearances at the California Theatre this Sunday morning and at the Pacific Musical Society next Thursday evening will bear out our contention.

We sincerely trust that the musical profession will welcome a musician of Mr. Walther's distinction with open arms, and will extend to him that collegial and fraternal courtesy which is due every artist who has established for himself a reputation in the world of music.

SCHUMANN-HEINK TO SING

It goes without saying that every seat and corner of standing room in the Century Theatre will find its occupant a week from tomorrow, Sunday afternoon, November 27th, when the most famous of all singers, Madam Schumann-Heink appears in a superb concert program.

This great woman, who for many years has held first place in the hearts of American music lovers, is unquestionably the most notable musical figure of the century and wherever she appears great crowds gather to do homage not only to her inspiring personality but to the greatness of her unapproachable art. No singer on either operatic or concert platform today enjoys the exalted position of Schumann-Heink and none can so readily gather to her heart a great audience. Something hidden in the depths of the contralto serves to make an enormous appeal and when she puts her voice in song her hearers at once recognize that the greatest of music's figures is facing them.

San Francisco will hear the Schumann-Heink of old in the Century's Sunday concert, for the great diva has consented to sing a group of the big Wagnerian arias, which brought her original fame. The biggest program that Schumann-Heink has sung in years is announced for this occasion. She will be assisted by Arthur Loesser, pianist, and the complete offering will be as follows: Ah Rendimi—Mitrane (In Italian) (F. Rossi), My Heart at Thy Sweet Voice—Samson and Delila (In English) (Saint-Saens), Ah, Mon Fils!—Le Prophete (In French) (Meyerbeer), Mme. Schumann-Heink; (a) Nocturne F sharp (Chopin), (b) Polonaise A flat (Chopin), Mr. Loesser; (c) When the Roses Bloom (Louise Reichardt), (d) Der Wanderer (Franz Schubert), (e) Haideroslein (Franz Schubert), (d) Mainacht (Joh. Brahms), (e) Spinnerliedchen (Reimann Collection), (f) Pirate Dreams (Ch. Hueter), Mme. Schumann-Heink; (a) Prelude G minor (Rachmaninoff), (b) Spinning Chorus from The Flying Dutchman (Wagner-Liszt), (c) La Campanella (Liszt), Mr. Loesser; (a) Erda Scene from Rheingold, (b) Waltraute Scene Gotterdammerung, (c) Brangane Ruf—Tristan and Isolde, (d) Shepherd Song—Tannhauser (Richard Wagner), Mme. Schumann-Heink.

Madam Schumann-Heink will give one recital at the Auditorium Opera House in Oakland on Monday night, November 28th.

SAN FRANCISCO TRIO TO MAKE DEBUT

The San Francisco Trio, consisting of Willem Dehe, cellist, Mrs. Cecil Hollis Stone, pianist, and William Laramie, violinist, will give the first concert of a series of three at the Italian Room of the St. Francis Hotel next Tuesday evening, November 22nd. They will be assisted by Myrtle Donnelly, soprano. This will be the first appearance of this newly organized trio, and the program they have prepared will be regarded as one of the very best and most interesting of the season. Every one of these musicians is prominently identified with the musical activities of San Francisco, and each has already gained for himself or herself the good opinion and esteem of the musical public. Miss Donnelly is one of the most active, gifted and popular of the younger artists and is always sure to arouse enthusiasm and appreciation whenever she appears. For this reason the impending concert ought to attract a large audience which will be certain to find its attendance well rewarded.

GINO SEVERI AT THE GRANADA THEATRE

Brilliant Young Violinist and Conductor Enlarges His Opportunities to Prove the Importance of Fine Music at Motion Picture Plays

Gino Severi, the brilliant and distinguished young violinist and conductor, made his debut at the magnificent Granada Theatre last Thursday evening, at the head of an orchestra considerably larger than the one he has presided over thus far. Mr. Severi, who always proved to be a favorite with his audiences, surprised even his best friends with the improvement of his virile conducting, made possible by reason of the larger body of musicians under his baton. When it comes to fitting the music snugly to the action of the motion picture story we know of no conductor who can surpass Mr. Severi in taste and artistic execution. He works out his "scores" with such infinite pains, such judicious and artistic adherence to the best musical principles, and such a happy blending of story and music that he actually creates what may be termed a "silent" opera—a work that seems to have been compiled by one man.

It is understood how well Mr. Severi succeeds in playing such effective musical settings, when it is known that he thoroughly believes in the great opportunities that await distinguished composers to write music specially for certain motion picture plays, just as a composer writes music to an opera libretto. Mr. Severi thoroughly believes that the time will come when picture opera will be appreciated by managers and public, and this will be the American composer's great opportunity.

His programs, too, are compiled in a manner to please the largest number of people without cheapening the class of music presented, and his ensemble numbers at the Imperial Theatre were among the most delightful experiences of motion picture music during the last few years. Mr. Severi has surrounded himself with the very best element among our musicians and thanks to their intelligence and qualifications, is enabled to utilize his genius in fine artistic expression with the result that the musical programs and the musical settings at the Granada Theatre will be among the most enjoyable experiences of motion picture theatre patrons.

MME. ROSE FLORENCE TO GIVE CONCERT

After Return From Europe Delightful California Mezzo Soprano Will Give Splendid Program At St. Francis Hotel

One of the ablest vocal artists ever returning from abroad to her home State is Mme. Rose Florence, who gained distinct artistic triumphs in France and Switzerland. The writer is able to express himself intelligently regarding Mme. Florence's splendid vocal and interpretative faculties, for he has had the privilege to hear at a private audition recently. She sang a number of representative vocal compositions, including some classics and French songs, and impressed us at once with the conviction that she is an artist well worth hearing.

Her voice is big, resonant and fine in timbre, while its smoothness and appealing sympathetic quality will undoubtedly make her a favorite with her audience. But Mme. Florence does not only possess vocal beauty, she also possesses that indefinable something which establishes what is known as authority. Her interpretations are marked and impressive, her enunciation is clear and understandable and her ideas of modern as well as old works contain an element of intelligence and good taste. She will unquestionably make an excellent impression upon her hearers at her concert, which will take place in the Italian Ballroom of the St. Francis Hotel on Thursday evening, December 1st.

The following exceptionally artistic and representative program will be rendered by Mme. Florence on this occasion: Air of Suzanne from The Marriage of Figaro (Mozart); Ich Grolle Nicht (Schumann), Pur dicesti. O bocca bella (Lotti), Air of Santuzza from Cavalleria Rusticana (Mascagni); Dans le Temps de Lilas (Chausson); A des oiseaux (Hue); Berceuse (Leopold Ketten), Invitation au voyage (Duparc), Air of Mimì from La Bohème; Serenade (Carpenter); Allah (Chadwick); I've Been Roaming, The Song of Wakullah (Life Eternal), from the Family Club Play, The Fountain of Youth, words by Edmund Coblentz (Uda Waldrop).

Uda Waldrop will be the accompanist and tickets will be \$1 and \$1.50 for sale at Sherman, Clay & Co., and at the door of the concert room on evening of concert. We feel convinced that Mme. Florence is a California artist who has gained artistic laurels abroad and who should receive the attention of her home people. She is certainly worthy of it.

SOUSA AND HIS BAND

Lieutenant-Commander John Phillip Sousa, at the head of the largest and most distinguished band ever assembled for a trans-continental tour, will resume his interrupted bookings with a gala concert at Canton, Ohio, on the 21st of the current month. A fractious saddle horse put the irrepressible Sousa "out of commission" for a time, and now entirely recovered and with his band of nearly one hundred, primed after incessant rehearsals, Sousa resumes his trans-continental tour with all of the keen interest, wonderful vitality and passion for music that distinguish him. Sousa and his band, under the local management of Frank W. Healy, will give six concerts at the Exposition Auditorium, commencing Christmas Day, December 26th and December 27th, afternoons and nights. Prior to coming to San Francisco, Sousa and his band will give two concerts on December 24th in Oakland at the Oakland Auditorium.

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MUSIC IN THE MOTION PICTURE THEATRE

By EUGENE H. ROTH

Another year has passed and it seems that all of the promises and hopes contained in the many highly interesting articles published in the 1920 annual issue of the Pacific Coast Musical Review have come true. Yes, perhaps greater advancement musically has developed than we had hoped for. To Mr. Selby Oppenheimer this community owes a debt of gratitude for having given us such a marvelous grand opera season, and what a wonderful success he achieved. And the same token of appreciation is also due to Mr. Frank Healy for the splendid success he achieved in a similar enterprise. The success of both these impresarios has more indelibly impressed upon the world San Francisco's love for music and again establishes our beloved city as a musical center.

What a glorious inspiration the national Music Week has proven and here in San Francisco the San Francisco Community Service, under the masterful direction of Mr. Henry L. Mayer and Mr. Chester W. Rosekrans has again demonstrated that our city is among the front ranks of musical advancement. Music Week has interested not alone the educated music lover but our rising generation, and those of us who have closely analyzed the results more fully realize the important part music plays in our lives. It was truly an inspiration to see the thousands of children who assembled at the Civic Auditorium to take part in that manifestation of the public school development in music. The final contest held at the California Theatre on Saturday morning, November 5th, under the auspices of the San Francisco schools proved conclusively that Music Week must be an annual event. Some three thousand children, neatly attired and of orderly conduct, filled the California Theatre to capacity, and the judges were astounded at the high efficiency of the present-day child mind.

Modestly, I can say that here the moving picture theatres are playing an important part in the development of musical interests. The theatre managers are striving to give wholesome musical programs. The California Theatre management has arranged to magnify its efforts to give the public the best in orchestral music, having contracted its regular fifty-piece orchestra for the coming season, of which each musician is truly an artist. And its magnetic conductor, Herman Heller, has recently acquired the complete music libraries of two of the most famous European conductors—one of Austria and one of Germany—at a cost to exceed over twenty thousand dollars, thereby giving him a library perhaps the largest of any theatre conductor in America, if not the entire world, containing many classical selections and overtures that have never heretofore been played in America.

The established Sunday Morning Concert patrons of the California Theatre will have a rare treat this coming season. Mr. Heller has compiled programs for the next three months comprising selections from his recently acquired library that are proven favorites in European musical circles. Many of these selections will add greatly to the pleasure of seeing the splendid feature picture programs contracted for during the coming season.

At our Granada Theatre is installed the world's greatest and largest orchestral unit organ, and sitting at its console will be the world's greatest organist, Oliver Wallace, who has achieved fame not alone as an organist but as a composer as well, his more recent compositions being Hindustan, Louisiana, Indiana Moon, etc. Mr. Wallace's masterful touch will prove a revelation to the San Francisco music loving public. Gino Severi will conduct a well selected orchestra of artists at the Granada Theatre, and his work is too well known to the public and needs no eulogizing on my part. While at the Imperial Theatre we have prevailed upon the internationally famous symphonic conductor, Alexander Slavsky, to direct its orchestra. And we have also arranged to retain the popular conductor, William Prior, at our Portola Theatre.

Arrangements have been completed with Mr. Selby Oppenheimer, the famous concert impresario, to book all of our soloists for the California Theatre Sunday Morning Concerts. And in addition to the above Mr. J. A. Partington contracted for a number of celebrities while in New York recently to appear at the Granada Theatre.

With this staff of eminent conductors and soloists the San Francisco public will surely find a richer and rounder form of high class entertainment. There is no city in America that presents to its public in the moving picture theatres such musical offerings as in San Francisco. Only recently the other cities are realizing this advantage of concentrating on high class musical environment to their theatres and to their patrons, and we are the recipients of many requests from the various theatre managers from all over the country desiring information as well as programs of our efforts in this city. So, as I have said, we have advanced in the last year far beyond our fondest expectations.

MME. CAILLEAU'S ACTIVITIES DURING PAST YEAR

The work that Madame Rose Relda Cailleau accomplished during the past season was not only confined to her teaching activities, for she made several public appearances as well and enjoyed great success on each occasion. Madame Cailleau sang for the Pacific Musical Society, at the University of Fine Arts and at the Century Club, where she interpreted the lovely songs of Elizabeth Mills Crothers. Some of the criticisms are as follows: "A large audience gathered at the Fairmont Hotel to hear a very interesting recital, the participants being Madame Rose Relda Cailleau, the noted coloratura soprano, and Christine Howells, who rendered the flute obligatos. Madame Cailleau was in perfect vocal condition, the voice appearing fresh and brilliant. Her coloratura was so exquisite that upon hearing her trills, even runs and staccati, we could not help but feel the pity that there are not a few more voices and art such as hers. Madame Cailleau has a particular style and finesse which is quite her own."

On February 9th Madame Cailleau sang at the Century Club; the press comments were as follows: "Madame Rose Relda Cailleau needs no introduction to the musical colony of San Francisco, for there is scarcely another artist who has received wider recognition for her artistry. Madame Cailleau's voice is the real coloratura and she possesses the good judgment of singing songs only adapted to organs of this type. It is seldom that one hears more beautifully executed cadenzas, cleaner staccati and more even and fluent coloratura passages."

At the University of Fine Arts, last April, Madame Cailleau appeared before the members of the Chicago Opera Association, including Mary Garden, Lina Cavalieri, Lucien Muratore, Giorgio Polacco and Edith Mason. Madame Cailleau sang Robin's Song by White, then Delibes' Les filles de Cadix. Muratore enthused and stated that he had rarely heard that number sung as beautifully as Madame Cailleau sang it on that occasion. Muratore presented Madame Cailleau with one of his photographs, autographed. Madame Cailleau made her debut at the Opera Comique, Paris, at the same time as Mary Garden.

Madame Cailleau possesses a remarkably beautiful voice and Miss Garden responded very enthusiastically to the songs sung by Madame Cailleau. Madame Cailleau's season has already opened with an enormous class of pupils who come to her attractive studio at 3107 Washington street. Some of her pupils appearing professionally are Mrs. B. Williams, Miss Corinne Keeper, Mrs. Carolyn Graham, Miss Margaret Mack and Richard Hunter.

TWO SYMPHONY ORCHESTRA PROGRAMS

For the popular concert to be given Sunday afternoon in the Columbia Theatre by the San Francisco Symphony Orchestra, under the direction of Alfred

Hertz, a most attractive program has been arranged, consisting of well known favorites. Prominent among these are the overture to Mozart's Marriage of Figaro, the brilliant Roman Carnival Overture of Berlioz and the overture to Mignon by Thomas. A composition which, although familiar to most music lovers, will be given for the first time by the Symphony in its entirety is the Caucasian Sketches of Ippolitow-Ivanow. Excerpts from this suite have been performed before, but only recently has the complete material been procurable. It is in four movements, each of which is full of rich oriental coloring and striking descriptive effects. The remainder of the program is made up of Grieg's Heart-strings and Last Spring, Borodin's descriptive Sketch of the Steppes of Central Asia and the Love's Dream of Liszt.

At the pair of regular symphony concerts to be given next Friday and Sunday afternoons in the Columbia Theatre, Arthur Rubinstein, the phenomenal Polish pianist, will be the soloist, performing the brilliant Saint-Saens Concerto No. 2 in G Minor. Although possessed of a prodigious technique which recognizes no difficulties, Rubinstein is a pianist who plays by inspiration, utilizing his digital dexterity merely as a means to an end, and Symphony patrons are assured of a rare treat in his interpretation of Saint-Saens' most popular concerto.

The remainder of the program will consist of Tchaikovsky's Symphony No. 4 in F Minor, and the mysterious Sorcerer's Apprentice of Dukas.

Last Wednesday evening the Berkeley series of the San Francisco Symphony Orchestra was inaugurated with a concert in the Harmon Gymnasium at the University of California. This series consists of four concerts, the remaining three to be given on Thursday evenings, December 1, 8 and 15.

FRED SCHOLL TRIUMPHS IN TACOMA

Among the foremost motion picture organists in the country is Fred Scholl, who is now presiding at the great Wurlitzer organ at the Rialto Theatre in Tacoma. Mr. Scholl, thanks to his artistry, has won such distinguished success in the region wherein he is active that he is generally regarded as the leading motion picture organist of the Northwest. He has succeeded to create a respect for the organ program and settings because of the highly musical character of his selections and the manner of his interpretations.

Thanks to his ingenuity his conception of musical settings to pictures is altogether original, and he never fails to invest his improvisations and arrangements with the atmosphere of pure artistry. At no time does he cheapen his work. He has proved himself a master of the keyboard, an artist in stop combinations, and a musician of the highest rank in the matter of improvisation. His accompaniments to the pictures are well thought out and judiciously selected, expressing the sentiment of the story in striking degree.

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Frieda Hempel, the charming coloratura soprano, whose exquisite artistry caused her to become one of the Chicago Opera Association's favorite singers during its visit in San Francisco, made a most sensational debut in Copenhagen recently. Over three thousand people were turned away unable to secure seats, and in the hall continued excitement prevailed throughout the concert. Madame Hempel was the recipient of a great ovation, responding to the cheers and applause with many encores.

Interesting Activities of Los Angeles Artists

Brief Sketches of the Energetic Endeavors of Prominent Artists and Instructors Who Influence the Musical Life of Southern California—They Reveal the Reason for the South's Extraordinary Activities

By BRUNO DAVID USSHER

Richard Buhlig.—With the coming of Richard Buhlig to the West last season Los Angeles and California gained much from the pianistic and generally musical viewpoint, for Buhlig has the technic of the virtuoso and the nature of a poet. His is a sensitive soul, paired with keen intellect, armed with the technical requisites of his profession, a trinitarian equipment seldom found. In his numerous and incidentally successful appearances with the Philharmonic Orchestra, as well as in solo recital or chamber music programs, Buhlig has created an instantaneous contact with his public, revealing new and unknown charms in works though often before heard. An individualist in his conception of art, he is not a modernist in the sense that he does not fully possess close sympathy with the classics. In fact, his interpretations of the great masters are of such authoritativeness, as to have created for him a demand as a teacher which he is filling this fall for the third time during highly constructive sessions of his master-class in the art of piano playing.

This winter will see him as a concert-giver of highest aims. Announcement has been made of eight "concerts of music for the piano," which in the language of the concert-giver, "present works by the masters who have expressed themselves fully through the medium of the piano, the scheme as a whole, being a vehicle of beauty." Thus Los Angeles will hear piano music from Bach to Stravinsky. And undoubtedly will be a more musical city for it. New demands have been placed on Mr. Buhlig also from the East. December will find him in New York City, concertizing and correcting records he made for the Ampico last fall. On his return trip he will appear as soloist with the Detroit Symphony under Ossip Gabrilowitsch.

College of Music, Los Angeles.—Reaching almost the limit of its capacity in accepting students for the present, the musical alma mater of the Southwest may well consider this an unchallengeable testimony of its standing as an educational institution of creative importance to the musical life in the West and the entire country. Needless to say, the increase in members of the faculty has kept step with the happy growth of the student body. One of the most important additions to the College of Music has been the completion of an up-to-date organ of four manuals and offering the most modern appliances in organ technic.

Another incentive has been the institution of a course of excellent concerts, the first of which was provided by the Chamber Music Society of San Francisco, held in the Boward Auditorium, seating over two thousand listeners, where also the great organ is located. There also will be given three concerts by the Philharmonic Orchestra, further a program by the Los Angeles Flute Club assisted by prominent soloists. Thus the civic importance of this school has been widened vitally and in a highly successful manner.

This must be largely credited to the two men, who for years have with fruitful skill guided the artistic, educational and pecuniary destinies of the institution: W. F. Skeele, Dean, and A. M. Perry, Business Manager of the College of Music. Dean Skeele needs no introduction as an artist and teacher, nor does Manager Perry, whose practical nature is happily supplemented by ready understanding of musical-artistic requirements as pertaining to the college which he is guiding as an organizer. In fact, Mr. Perry himself is a musician of wide experience, who for years has been a member of leading orchestras, playing and teaching the violin.

A list of faculty members, arranged alphabetically, reveals many names prominent in musical affairs of the Southwest: Lillian J. Backstrand, Voice; Horatio Cogswell, A. M., Voice; Mrs. Annie Mottram Craig, Voice; J. Paul Elliott, Cornet and Brass; Leila Ellis, Piano; Julia G. Howell, Harmony; Vincent Jones, Head of Harmony Department; Alfred Kastner, Harp; Dacotah Mizener, Piano; Chas. E. Pemberton, Violin, Counterpoint, Orchestration; Arthur M. Perry, Violin; Jay Plowe, Flute; Antonio Raimondi, Clarinet; Davol Sanders, Head of Violin Department; Walter Fisher Skeele, Piano and Pipe Organ; Axel Simonsen, Violoncello; Olga Steeb, Head of Piano Department; Adelaide Trowbridge, Piano and Normal Training; Arnold H. Wagner, A. B., Voice and Public School Music; Alberta Zens, Violin; Luna Wellman, Marguerite Hauber, Ivy Goade, assistants to Miss Trowbridge in the Normal Training Department; Betty Perkins, Harmony.

Thus wholesome growth of the College of Music may be safely anticipated, specially as plans are under consideration which will house the College of Music in a modern building of its own, with ample teaching rooms, practice studios, several small organs for similar purposes and auditoriums of various dimensions for rehearsals and recitals.

Estelle Heart-Dreyfus.—Speaking of one of her programs, Mme. Estelle Heart-Dreyfus, the gifted Los Angeles contralto, once mused: "A singer loves each song for its own characteristics. May she hope that her listeners will catch some part of the thought with which she colors them as they are woven into the fabric of her voice?"

It is probably because this singer and her artists have that close understanding that her recitals are anticipated with such keen interest, giving equal pleasure. However, it is the singer's virtue if such close contact does exist. And it is this very ability of Mme. Dreyfus to draw close to her audiences that reveals the intimate value of her songs without depriving them of their innate greatness. No wonder then if such an interpreter of songs is remembered by writers of songs of many countries! This makes her programs delightful in various respects: Variety, novelty and genuineness of expression.

Picking up any program at random, one is impressed with its range. There is one including the best names of Sweden, Denmark and Norway, of France, Spain and last, but not least, of our own country. Not less than eight of these songs have come to Mme. Dreyfus directly from their creators, and what this means to the interpretative artists can easily be imagined. It would scarcely be fair to speak about this singer's work without mentioning her husband's share in it. Louis Dreyfus, a linguist, to whom the study of languages has become something like race psychology, or a study of national growth as expressed through literature, thus adds his knowledge to the musical conception. Hence Mme. Dreyfus's treatment of her texts reaches far beyond the ordinary conception of thoughtful diction, but it reflects a spirit of actuality most singers rather hide than express when rendering songs in the vernacular.

Maurine Dyer, highly gifted young mezzo-soprano, after returning from her eminently successful tour with Lada the Dancer, which won her many friends in the Southern and Pacific States, began to "build" several new programs after the order that brought her such success. This foresight and artistic ambition was well founded for this young singer will fill a number of return engagements in the cities "conquered" by her. Miss Dyer has a "community" unusually large for a young artist, and her domain includes many of the leading women's clubs, known throughout the West and in Eastern managerial circles for their excellent musical programs.

This beautiful young singer has had an unusual career. A native of Texas, brought up in the family home of one of the leading families of the state, she showed distinct musical talent of an extraordinary nature while only a little child. To this she added a strong determination to make music her life-choice, an intention she lived up to during years of study in her home city, under Mrs. W. S. Hawes of Kansas City and Oscar Fox, the eminent Texas composer and voice pedagogue.

Hence she reached New York already splendidly equipped and with a repertoire that brought her numerous professional calls, winning her also the friendship of such artists as Elena Gerhardt, Mary R. Collander, Colberta Millet and Ida Reman. Soon after her arrival she was appointed soloist at the Third Church of Christ Scientist, filling engagements at Carnegie Hall, the Brooklyn Academy of Music, and making repeatedly extensive tours through the Middle West.

Here in the West Miss Dyer has repeated during the last three years her successes she won in the East. A striking feature of her artistic itinerary is that she is often requested to give return recitals, in fact, has sung before the same clubs as much as three times during one season. Scarcely a more eloquent tribute could be paid to the art of this delightful artist.

Norma Gould, noted classic-interpretative dancer and California favorite, has had a wide and varied experience as a creator and producer of original dances and ballets. She is well known throughout the entire South and Middle West, having spent a successful season as soloist with Don Phillipini's Symphony Band of Chicago. In New York where Miss Gould received much of her training she appeared before notable art and music clubs and in July, 1915, she presented, before 5000 musicians at Berkeley, a series of dances entitled, Music Made Visible, interpreting the themes of the great masters by means of the dance. Miss Gould, with her company known as the Norma Gould Dancers, offers her work with the best in poetry, music and drama, and it is marked by a rare wholesomeness and refinement.

An approximate idea of Miss Gould's creative powers as a dancer and originator of ballets can be gathered from the following figures culled from a repertoire list, which mentions forty different interpretative and Grecian, nine rhythmic, nine oriental, twice as many esthetic and ballet. Twenty-one national and sixteen folk-dances, in addition to these also six great and impressive ballets, complete in themselves, as they offer entire series of widely-varied dance episodes.

Raymond Harmon.—Since coming to the Coast two years ago, Raymond Harmon, popular young tenor, has been kept unusually busy, a fact that he may happily attribute to his appealing voice and fine vocal technic, an asset that has made his studio the goal of many pupils.

Having studied with the leading masters of the voice in America and Europe, this young singer today has taken his place successfully in line with artists longer

in the concert field than he. Hence he holds one of the most coveted positions on the Coast, that as soloist at the Presbyterian Church of Pasadena, noted for their beautiful musical services. It is characteristic of the successful career of Mr. Harmon that he won this position soon after his arrival here.

Few singers have in such short time been chosen so frequently for solo work as Mr. Harmon, who appeared with most of the larger choral societies here, in Pasadena, Long Beach and Pomona, while finding warm recognition before many clubs throughout the Southwest. An outstanding feature of his work is his fine versatility based on a large repertoire, adding to his vocal charms a rare eloquence of musical topics.

Jamison Vocal Quartet.—That exquisite art of the small vocal ensemble so little heard nowadays outside of the church, has found a most enjoyable rejuvenation in the Jamison Vocal Quartet. As might be expected from a quartet formed and guided by an artist and idealist as typified in Abbie Norton Jamison, herself a composer of lovely songs for solo voice, ensemble and piano pieces, it combines real, deep-grounded musicianship with charming vocal qualities and delightful interpretative element. Its members—Margaret Messer, Hazel B. Anderson, Edna C. Vorhees and Daisy C. Prideaux—offer a vocally well-balanced unit of unusual ability, as each member, in fact a soloist, is fluently versed in the singing art as well as gifted vocally. With Mrs. Norton Jamison at the piano this quartet in the past years has established a proud record of successes and return engagements before leading clubs here and in the Southwest, which promises well to be increased this coming season.

Grace Wood Jess.—If Grace Wood Jess is being called the American Yvette Guilbert, then there are two good reasons for it. First, her naturally exquisite art, and then the fact that she is one of the very few pupils the great French diseuse ever accepted. And what is the art of a diseuse, for which word there is no verbal equivalent. It is a natural combination of folk-singing, acting and recitation with the musical element harmoniously dominant. On the other hand Grace Wood Jess as an artist no longer needs an introduction. A continuous season of three years has kept her steadily before the public until this summer, when she came to Los Angeles for a well deserved rest and arrangements of new programs. Miss Jess's coming West soon led to several mid-summer recitals in the south and northern part of the state. These few engagements were of such pleasing character that this unusual artist now sees herself compelled to give a full season to the West, postponing her Eastern tour until next year.

Ann Thompson, one of our favorite pianists in the West, who has considerably enlarged her musical clientele during the past year, is evidently going to make new "conquests," as a preview of her season's work will show. In addition to numerous engagements in the West Miss Thompson will tour the East and Middle-west beginning next February, giving joint recitals with Earl Meeker, well known baritone. Her work here will again bring her before many clubs and high-school audiences. In fact, Miss Thompson seems to win not only adult audiences, but she has a striking gift to hold the attention also of younger assemblages during serious programs of artistic merit. Ruth St. Denis, America's foremost dancer, again has engaged Miss Thompson to act as her accompanist and program-soloist, a role the fascinating young pianiste has filled with such decided success. There has always been a steady demand for Miss Thompson's studio work as a teacher, a request she will meet at the Kramer Studios. Miss Thompson is also planning a series of concerts for two pianos, which will take her and Miss Jean Musser, head of the piano department of the College of Music, San Jose, to many California cities.

Lela Johnstone.—Lela Johnstone, Los Angeles mezzo-contralto of rich vocal gifts and brilliant technic, is proving to many audiences what it means to hold the coveted title of "honor graduate" of the famous New England Conservatory, a prize she won in three instead of the usual four years of rigid work. There is one particularly striking feature about the singing of Miss Johnstone, and that is her remarkable technic and repertoire, which well stand comparison with the equipment of veterans of the concert stage. Her instantaneous success as soloist with the Philharmonic Orchestra, accompanied by numerous recalls, flowers and demands for encores, may be taken as a signal proof that here is a vocalist of unusual artistic means. A further testimony is her rapidly growing list of engagements forming a tour of this state. Boston has already recognized her when, at the special request of George W. Chadwick, she sang the principal solo in a notable performance of his Christmas oratorio, Noel, last winter.

Though a Georgia girl, Miss Johnstone, who in private life is Mrs. Homer Beaver Johnstone, the wife of a well-known Los Angeles attorney, affiliated with big oil concerns in Bakersfield and Los Angeles. Much of her girlhood was spent in Stockton and San Francisco, where her father, W. C. Beaver, was prominent in railroad circles. Plans are under way also for a series of concerts in the East to culminate in a New York recital of her own.

L'Ensemble Moderne of Los Angeles.—L'Ensemble Moderne, as its name indicates, is an association of artists chiefly devoted to the presentation of modern music. It is modern also in its musical constellation,

(Continued on Page 16, Column 1)

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(Continued from Page 14, Column 3)

combining oboe, viola, voice and piano. As it is interesting in its arrangement it also unites talent of equally extraordinary rank. When forming this ensemble its founders, Henri de Busscher and Emile Ferir, merely rejuvenated their artistic companionship of many years when meeting once more at the head of their respective sections in the Philharmonic Orchestra.

In Blanche Rogers Lott they found a chamber music player of specific qualities seldom combined with such universal musical gifts as possessed by her. Fern Fitzwater happily completes the unit with a voice of much beauty and artistic grace of presentation. Thus an ensemble, unique in every respect, has been formed. As a truly modern organization it is flexible, inasmuch as its repertoire offers ample change of combinations among the four artists while other instruments will be temporarily added as the programs demand.

A novel ensemble as this will present chiefly works new to the West, including such famous writers as Eugene Goossens, Arnold Bax, Hamilton Harty, Cyril Scott, Arthur Bliss, Frederick Laurence, Armstrong Gibbs, Lee Henry, J. Holman, Joseph Holbrooke, Bois-deffre, Ernest Bloch, Ph. Gaubert, Poldowski, Xavier Leroux, Marin Marais, O. Weil and several Americans, among them Charles Martin Loeffler. Of the classics Schumann, August Klughardt, Purcell, Xavier Leroux and Carl Reinecke will be heard during the early programs. Thus a good deal of fascinating music may be expected, specially as Mr. de Busscher, during his recent trip to London, Paris and Brussels, communicated with most of the writers mentioned, who promised to compose specially for this ensemble, which will make the West a country of chamber music premieres.

Le Trio Intime of Los Angeles.—Chamber music, the bugaboo in the world which has kept down numerically the audiences at chamber music concerts, has been dismasked in Los Angeles and many California cities, since Jay Plowe, dean of flutists in the Southland, formed Le Trio Intime with Ilya Bronson, the solo 'cellist of the Philharmonic Orchestra, and Alfred Kastner, solo harpist of the same organization. Quite aside of its inherent high artistic qualities, this trio has accomplished invaluable missionary work during the two years of its existence, relating to many audiences unwonted to chamber music that it is an art, charming, lovely, of human appeal and versatile as that of the orchestra. That this instrumental combination is an happy one has been proven by its rapidly growing popularity, specially in communities which were virgin soil from the chamber music viewpoint.

Jay Plowe, an artist of international successes, and for two decades the leading flutist here, has replaced the flute to its rightful position of old as a beautiful and appealing concert instrument. Ilya Bronson's sympathetic musicianship finds a most pleasing expression in this environment. His facile technic and singing tone has won him many friends. The harpist, Alfred Kastner, known in every important music center from Petrograd to London and New York to the Pacific Coast, offers a brilliant background for his two fellow-players. Here in a more intimate surrounding he fully unfolds the wealth of tone color and stately elegance of technic with which he masters his instrument.

Although Le Trio Intime already has introduced a generous series of novelties and happy arrangements, it will yet increase this interesting roll of attractive novelties this season. Among these new selections are Three Aquarelles by Philip Gambert, Trio Elegiac by Arnold Bax, the famous British composer; Adagio by Arensky; Lullaby by Richard Strauss; Reynaldo Hahn's Romance; Divertissement Grec by J. Moquet; Concert Quatreieme pour le Clavecin by Jean Philippe Rameau, and also a work by a Los Angeles composer, Charles E. Pemberton, a Rhapsody inspired by Kipling, Mahub Ali, the Muleteer.

Los Angeles Oratorio Society.—So much has already been written about the musical and educational merits of the Los Angeles Oratorio Society on the occasions of their highly appealing performances, that a summary of activities in these columns seems almost superfluous. As before the Los Angeles Oratorio Society has kept the lead in choral endeavors of this city. This is as much due to the musical command of Conductor John Smallman as to the co-operation of its president, John Wilferth, re-elected to this post time and again, who has the confidence of his board of officers and members.

Remarkable spirit shown by the performers from the conductor down makes these concerts occasions of true musical and spiritual upliftment. In fact, this organization, now in its ninth season, holds a position second to none in the Southwest. The annual performances of the Messiah, while a standing institution of the Christmas time, are not mere repetitions, but each year show an inner growth of the organization presenting this Handelian oratorio in a manner that creates recurring requests for its annual performance.

Mendelssohn's Elijah and specially Hadley's Music, an Ode, were monumental milestones in choral history of the Southwest, all performances being given with orchestral support by an ensemble formed from the Philharmonic Orchestra. This year the Handel and the Hadley works are to be repeated with Verdi's Requiem as a grand finale of the season. The Messiah will be heard December 18th, Music, an Ode, February 19th, and the Requiem May 7th, all of them at the Philharmonic Auditorium. For the Messiah the following soloists have been engaged: Mrs. C. Norman Hassler, soprano; Elizabeth Monser, contralto; Ralph Laughlin, tenor; Clifford Lott, baritone. For the Hadley work: Melba French Barr, soprano; Clemence Clifford, contralto; Paul Althouse, tenor; Henri De La Platte, basso

cantante; and for Verdi's Requiem: Lora May Lamport, soprano; Florence Middaugh, contralto; Harold Procter, tenor; Fred McPherson, bass.

Much credit for the success of the performances is due to the official accompanist, Miss Lorna Gregg, whose valuable work, specially in the rehearsals, has proved a strong asset towards the artistic achievements.

Similar mention must also be given to the members of the board of officers, consisting of: John A. Wilferth, president; F. C. Noel, vice-president; Floy L. Sisco, financial secretary; Myrtle L. Burgess, recording secretary; W. E. Monser, treasurer; J. J. Schumacher, business manager; Mrs. Katherine Connell, librarian; Mrs. F. W. Evans, supt. sopranos; Harriett Seinke, supt. altos; A. C. Marshall, supt. tenors; E. E. Norman, supt. basses; George Warner, chairman social committee; Mrs. A. M. Foster, chairman courtesies committee; H. W. Georgi, chairman publicity committee.

It is their co-operation which perfected the organization of this large musical ensemble to an extent that it has become a factor towards public success.

Clifford Lott and Blanche Rogers Lott.—In Clifford Lott, baritone, and Blanche Rogers Lott, the Southwest possesses two artists who have done much to make musical culture one of the characteristics of their country. Their recital work always bears the stamp of artistic and human depth, brightened with a heartfelt expression, that has won them so many friends.

Clifford Lott's record as a concert singer has taken him to London, Berlin, New York and Boston where he appeared with the leading choral societies or orchestras of these cities, usually adding recitals of his own. His impressive art as an oratorio singer or in appearances with orchestra, has gained him a unique position, strengthened by frequent return engagements. His Elijah, for instance, is a vocal creation of remarkable musicianship and interpretative strength, revealing as his Handel presentations, for instance, splendid vocal technic with excellent tonal quality.

Blanche Rogers Lott, pianist, is a chamber music player par excellence. Hence her election to be the pianist of the latest organization of this kind, L'Ensemble Moderne may be taken as an acknowledgment of her distinct gifts in this direction awarded her by her fellow artists. Mrs. Rogers Lott indeed possesses an unusual schooling for such work, having studied with Alberto Jonas, Thilo Becker and Carl Reinecke. These very qualities also mark her a sympathetic accompanist, a type of musician alas too rare.

Rena MacDonald.—If Impresario L. E. Behymer may be likened to the generalissimo carrying on a steady campaign on a widely-flung front, then Rena MacDonald, for years his associate, may be considered his chief-of-staff, without whose grasp of the big movements and minutely effective detail work his harmonious "offensive" would not succeed as it does. In fact, when "Generalissimo" Behymer was absent from headquarters, as during the Los Angeles season of the Chicago Opera Association, there was no delay whatever of movements. When "zero" hour had struck, as our boys called the moment of going over the top, the curtain rose on time during that big week. And it rose so each time as per schedule on this and similar occasions. It is a unique position Miss MacDonald occupies with increasing success, for hers is participation in the planning of the great strategic movements and also the lion's share of condensing or elaborating them to those that hold "outposts" here or in the vast Behymer territory of concerts, opera performances and lectures.

A quick and reliable judge of individuals and affairs, she is a "straight shooter," a faculty that has won her the trust and friendship of many. This has been evident when she again represented Manager Behymer during a prolonged visit to New York where she conferred on his behalf with eastern managers, and also at the Chicago Convention of the National Concert Managers' Association, where she filled her niche fully and graciously, as cordial comments of the press have shown.

It is this latter element in her dealings which are as numerous as they are diverse and often trying, that has won her the "chief of staff," the friendly willingness and bigger efforts, than merely "orders" would have produced.

It is this human side of competency that has gained Miss MacDonald the co-operation of artists, and of newspaper-folk, of music club committees and of managers. It is perhaps this very faculty which makes her publicity-campaigns original and appealing time and again. And it is also for this reason that she realizes what can be done and not, when and when not, the how, and the how much. All of which has earned her confidence and true admiration. All of which marks her a true "chief of staff."

B. D. U.

Harriet Story MacFarlane.—A singer whom children hug, business-men cheer, clubwomen re-engage before the concert is over, to whom poets write enthusiastic letters and whom American composers call one of their best friends—that is Harriet MacFarlane, nationally known mezzo-contralto from Detroit. Program building and proper adjustment of interpretative effects are the other two great assets of this artist who possesses a lovely voice. Her "American Program," for instance, is most interesting. Unique indeed is her song recital entitled "Religion and Music," for it includes not only religious songs in the strict sense of the word, but to quote the singer, she "also shows the deep significance of religion as typified in the grass, flowers and trees as they grow, flower, bear fruit, die and return to God Who created them." Then there is a most illustrative program: "Tone Pictures or Songs and Their Relation

to Paintings," or her delightful children's program which is charming musically as well as on account of the slides which intersperse it. Miss MacFarlane will be touring the Pacific Coast States next Spring during February and March, when her wonderful versatility, that of a musician-poet, will undoubtedly win her a still greater following than she already possesses.

Florence Middaugh.—To a singer such as Florence Middaugh it makes little difference evidently whether she appears in her home town of Denver, in Los Angeles or in New York, for it is her genuine artistry that endears her to the public. Miss Middaugh began her active vocal career in Denver. Then followed years of touring in the East, dividing her fine work between the concert stage and the oratorio. A period of well deserved rest from concert work spent with her family at home developed in five years of such eager studio activity that she did not find time for public appearances to any extent.

But then the "call of the concert stage" became irresistible. A concert tour brought her to the Coast and Los Angeles claimed her as one of the distinguished members of her artists' colony. Since her arrival Miss Middaugh has filled an impressive number of important engagements as soloist and in recital. She has won a host of admirers as soloist in the Messiah performance of the Los Angeles Oratorio Society who immediately re-engaged her for their presentation of the Oratorio Elijah. Pasadena enjoyed three appearances of hers, with Santa Monica, Ventura, Covina and other Southland cities following. In Los Angeles Miss Middaugh has been chosen by prominent congregations and many of the leading clubs, a feature of her career, which will include also the northern part of the state this season. San Francisco will hear her as early as December 11th as soloist at the Sunday Morning Symphony Concert in the California Theatre. Her song recitals emphasize American and English composers but also include the best of the classic and modern French and Italian vocal literature.

Sylvain Noack.—Sylvain Noack, the concertmaster of the Philharmonic Orchestra of Los Angeles, a position in which he has done a good share in the upbuilding of this organization since its founding, has generally proven himself as one of the foremost factors in the musical growth of the Southwest. His solo appearances with the orchestra have always been outstanding events of the season and brought him enviable honors. Of equal, in a sense even of greater, importance have been his highly artistic efforts on behalf of chamber music, so successfully crowned by the existence of the Philharmonic Quartet, which began its successful career as the Noack Quartet. No wonder that a violinist of the type of Sylvain Noack should have a waiting list of students which would look very "healthy" even if compared with those of leading New York studios. Los Angeles is happy indeed, to include an artist-teacher as Sylvain Noack in its musical colony.

Philharmonic Quartet of Los Angeles.—New musical forces were released with the founding of the Philharmonic Orchestra of Los Angeles. Thus happened the organization of the Philharmonic Quartet, then known as the Noack Quartet after its organizer, Concertmaster Sylvain Noack. This new ensemble at once established its high record of artistry in a series of highly polished afternoon performances, specially featuring the great classic works of the chamber music literature. Inclusion of prominent guest artists in the programs added special charm to the recitals which soon had created such a reputation for the quartet, as to take it to many cities in Southern California. This geographical limitation became necessary as the members were prevented by their orchestra duties to undertake farther journeys. In its personnel the quartet offers a most happy combination.

Concertmaster Sylvain Noack has championed this art since his teaching days at the famous Amsterdam Conservatory where he belonged to the Concertgebouw Quartet. During his term as assistant concertmaster of the Boston Symphony he sat also at the first stand of the Boston Quartet, thus gaining ample occasion to develop those qualities which mark him today as a remarkable quartet leader. Assistant concertmaster Henry Svedrofsky fills well that difficult position in an ensemble, that of the second violin, for he combines fine adaptability with all the essentials needed for this part which has nothing subordinate to it except its name. Emile Ferir, the viola player is an artist of international fame in the fullest sense of the word. To speak of his technical accomplishment would be idle. To these he adds a deep musical comprehension strengthened by his own notable gift as a composer. Ilya Bronson, the 'cellist, is known and admired among his colleagues for his eminent musicianship which means great technic and strong interpretative qualities. This year the quartet will extend its activities. Interesting programs already have been rehearsed during the summer, including a beautiful quartet by Warner, the viola player of the London String Quartet which won the first prize at the Pittsfield Chamber Music Festival of last year, also works by Suk and Reiser, new to this city.

Jay Plowe.—Little need be said about Jay Plowe, one of the foremost flutists of the country, who for years has been considered the leading player of his instrument in the Southwest. His excellent qualities of tone, style and general musicianship have won him many new admirers as an exponent of chamber music for the flute, specially in connection with the programs of the Trio Intime. A much deserved recognition became his when he was appointed director of the Hollywood

(Continued on Page 18, Column 1)

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(Continued from Page 16, Column 3)

Community Orchestra, which under his leadership, though brief in time, has grown musically to a degree which reflects well on the educationally creative ability of its director who imbues his own excellent musicianship into his players. As a teacher, Mr. Plowe, for many years has had a large list of pupils, both at the College of Music and at his private studio.

Few exponents of the flute have been able to win for it so much and such sincere public and professional appreciation as Jay Plowe.

Mme. Elizabeth Rothwell.—Few singers achieved such individual successes by means of distinguished artistry as did Mme. Elizabeth Rothwell, prima donna dramatic soprano, well remembered from the operatic days of the Henry E. Savage productions, and since her arrival in Los Angeles one of the most brilliant additions to the vocal firmament of the Pacific West. Mme. Rothwell has contributed, as not many artists have, to the musical activities of the West, winning the same prominence she held in Europe and in the East. Her strong musical personality made her appearances, whether with the Philharmonic Orchestra or in song recitals of her own, impressive events long remembered by her audiences. This singer, drawing on her rich music-dramatic experience, imbues her program with a glowing life and an emotional virility, which can be summed up only as "personality."

It is this very quality which won for Mme. Rothwell prominent positions in little time, both in Europe and in New York, and now also here. In fact it was this element of musical individuality which brought her to America to be the prima donna of Col. Savage's famous English opera productions. Critics of New York have considered her one of the most delightful individualists and yet an authoritative interpreter of the classics as well as of the moderns.

As a program-builder Mme. Rothwell indeed occupies a unique position. And that for two reasons. One is that studying the vocal literature of the past and present is not only an artistic ambition or a necessity with her, it is almost a hobby, hence on her piano will be found at the same time old Italian songs of the early eighteenth century, modern Americans, perhaps a Handel Aria, some French or Russian operatic numbers and some Scandinavian or German classics. The other is that Mme. Rothwell is one of the few singers who have gone to the trouble to have special and improved translations made of a number of the more important foreign language songs and arias. Mme. Rothwell thus owns private translations of many of the famous classics, done exclusively for her by Samuel Untermyer and Edward Krebhiel, the eminent critic of the New York Tribune, which form the "star" items of her seemingly complete collections of opera scores, arias and songs.

John Smallman, a typical product of that grand old music-city, Boston, is doing his bit to make Los Angeles a music center similar to his old home city. In fact, Mr. Smallman's activities range far beyond the limits of the city of his choice or even the so-called Southland region, for concert tours, either alone, or together with noted composers, as for instance, Charles Wakefield Cadman and Carrie Jacobs Bond, have taken him throughout the Pacific West, linking his name with many organizations well known for the high standard of their musical activities. As a teacher Mr. Smallman has been equally successful. Probably nothing more convincing could be mentioned than the fact that Smallman pupils, either individually or forming small ensembles, are to be found on many theatre programs, in leading church positions and on the concert stage. Much of the musical and numerical growth of the Los Angeles Oratorio Society must be ascribed to the strong leadership of Conductor Smallman, who has raised this organization artistically to one of the most important choral units of the West. This particular faculty of his has been appreciated also by the First Congregational Church of Los Angeles, noted for its beautiful services, which now have the added value of John Smallman's efforts as choirmaster and soloist.

Olga Steeb, that master pianist acclaimed by America and Europe, is kept busy these days filling in concert dates in her book of engagements, which are more numerous even than in previous busy seasons. A few data for the coming month alone give a fair idea of her popularity she so justly deserves.

There is a concert November 1st at Ramona, on the 4th in Santa Ana, the same day in the evening at Pomona, on the 7th at the San Bernardino High School, on the 12th before the Alhambra Woman's Club, in Santa Monica on the 21st, at San Jose on the 29th, the day after in Hollister. Then follows a rapid jump back to Los Angeles to appear with the Orpheus Club on the 1st of December, and back again to San Francisco where she plays December 3rd, then to Atascadero on the 4th and Redlands will hear her on the 9th.

Yet this is just a typical example of her public work as crowded into a few weeks, for at the same time Miss Steeb conducts a master class at the College of Music, which has attained national prominence, and teaches a few private pupils. Last year Miss Steeb played thirty-nine concerts in California alone. That her popularity is not limited to her home state is proven by her two highly successful recitals at New York in Aeolian Hall last season. This season nineteen concerts have already been booked for California, further fifteen together with the Griffes Trio, of which she is the pianist, in Washington and Oregon, twenty-two in the Middle West and several in New York and the East. Among her more prominent appearances

this season will be her solo with the Detroit Symphony Orchestra under Ossip Gabrilowitsch on April 2nd. Then follow similar appearances in Boston, New York and Chicago.

In fact, it has become necessary to make arrangements with her Eastern management to restrict her engagements as to dates into geographical zones, in order to economize on traveling time. In spite of this strict arrangement most enthusiastic news has reached Miss Steeb from her New York agents, who predict a record season. One other reason for this arrangement is the fact that the waiting list for master class at the College of Music and for her private classes is steadily growing. In the latter work she has the assistance of her father, C. E. Steeb, whose success as a builder of technic is best demonstrated by Miss Steeb's own wonderful accomplishment. Many of her pupils hold prominent positions as teachers. Thus Miss Steeb's musical influence is one of wide range. Yet an account of it would be incomplete without a mention of her excellent recordings made for the Ampico, which in themselves have attained record sales, thus carrying her great artistic message to thousands of homes.

GEO. J. BIRKEL COMPANY

Well-Known Music Store Combines Beautification of Interior With Advantageous Display of Stock Ranging From Large Organs Down to Phonograph Pins

Geo. J. Birkel Co., the great Los Angeles music store, in keeping pace with the growth of music in the Southland, are just completing an extensive rearrangement of their store, adding greatly to its beauty and facilities of display. First to be completed among the changes is the installation of a very well placed phonograph department of large dimension on the ground floor. Almost the entire main floor of the big store has been given over to the housing of its complete line of Victors and Vocalions and a most extensive stock of Victor and Vocalion records. This salon is said to be one of the most completely equipped phonograph departments in the country. A feature of this section of the Birkel Company store is the 100-foot mahogany counter, in the shape of a horseshoe, equipped with special arrangements for filing records. There are fifteen sound-proof demonstrating rooms, well ventilated, and with perfect acoustics to bring out the true tonal beauty of the various records. These rooms are equipped with Victors and Vocalions of the latest designs. Partitions of heavy double-plate glass, reaching from floor to ceiling, separate the rooms, which are finished in a color scheme of old ivory.

Around this section of the store a spacious mezzanine floor has been built in where a fine array of talking machines can be found. On the rear of this section the private office of E. A. Geissler, secretary-treasurer of the firm, can be found. Mr. George Birkel's presidential sanctum is located on the main floor as before. As announced in a previous issue a most complete department of orchestral instruments and small goods is under arrangement on the third floor, formerly devoted to the talking machine division.

FITZGERALD MUSIC COMPANY

Increase Invaluable Work on Behalf of Concert Artists, Teachers and Composers Resident in Los Angeles and the California Southland

"For the Advancement of Music" is more than an advertising phrase, much more than a clever catch word coined for the Fitzgerald Music Company of Los Angeles, but it is a principle which has placed this prominent firm in the forefront of constructive musical activities in Los Angeles and the California Southland. "For the Advancement of Music" the Fitzgerald Music Company several years ago has inaugurated a steadily growing campaign which has brought many of our leading performers, composers and teachers before the public in a dignified and convincing manner. It has benefited our musical life greatly, hence was of advantage to the public, the profession and also to this firm who has idealized "selling" into service.

Constructive accomplishment, progress—not merely profit—having been made the aim of this music store, has gained for it a unique position of wide influence and helpfulness. Today the Fitzgerald Music Company is helping along the musical profession by becoming a forceful channel for their greatest need, publicity, which is being supplied generously in various ways. While doing so the spiritual value of music has been given happy emphasis, as the inter-relation of purveyor and those being provided have been brought under this very conception of an ideal. Thus business has been transmuted into service, spiritualized, without in the least losing of its material value. Quite the contrary, for the advancement of music is a process of manifold inter-relations and benefits.

Gertrude Ross.—Gertrude Ross, successful Los Angeles composer, has come home after a three months' trip east as far as New York. Although a pleasure trip Miss Ross has accomplished worthwhile professional work which will carry her name as a composer still further. The White-Smith publishing house accepted several of her compositions, which proved a very happy climax to a delightful motor trip through the New England States, ending at Boston. In New York she was invited to make records of various piano compositions for the Ampico, nine in all, including Ride of the Cowboy and Spanish Serenade. Both will also be published by J. Fisher. In fact, proofs were awaiting Miss Ross upon her arrival here.

THE LITTLE CORPORAL OF MANAGERS

By LLEWELYN POWYS

"California and Culture" was the title of a lecture delivered in San Francisco the other day, and we may venture to assert that no one has contributed more towards making these words synonymous than Mrs. Jessica Colbert. A whole-hearted passionate desire to assail the dreary work-a-day world with the divine art of music has been undoubtedly the dominating desire of her life's work and it would be difficult to exaggerate the influence that her efforts have had upon the aesthetic life of those who have their homes upon the Western coast.

From Seattle and Portland to Los Angeles and Santa Barbara she has carried on her campaign, selecting her attractions with an unflinching flair for the finest and the best, irrespective of popularity. Indeed this attitude of discrimination is characteristic of all her work. In every case artistic considerations are of more consequence with her than commercial ones, making it impossible for her to deal with what is second rate.

And it is significant of the age in which we live that this small, energetic woman with the large soul has been able without aid to build up so extensive and reliable a connection, being recognized as she is by men and women alike as an ideal manager. To visit Mrs. Colbert's offices in the Hearst Building, San Francisco, would be a liberal education to any man whose attitude to women as workers and organizers was supercilious.

While waiting in her work-room the monotonous clicking of typewriters under the hands of her industrious and silent clerks would speak plainly of an office efficiently and capably run. On receiving a summons to her private room, he would be confronted, not by a gray-headed business magnate, but by a small, firmly-built little lady with hair drawn back tightly over a forehead that might be called Napoleonic.

On the wall near the door he would notice some writing in a small black frame. Looking more closely he would read the words that this courageous and astonishing little woman has taken as her motto in her unequal but successful contest against the world and its philistinism:

"A little romance in your heart, a little invention in your head, a little iron in your purpose,—these things will keep a man in the world as long as it is decent for him to stay."

Mrs. Colbert is especially interested in Chamber Music, and has promoted with great enthusiasm the yearly concert season of the San Francisco Chamber Music Society, which with the financial support of the founder, Elias Hecht, she has succeeded in making a musical feature such as exists in but few cities in the world.

This season the Chamber Music concerts will be given at Scottish Rite Hall, and the opening date will be on October 20th with E. Robert Schmitz, the famous French pianist, as assisting artist. Arthur Rubenstein, the Polish pianist who has met with great success in European centers, will play at the second concert on November 15th. The London String Quartet will appear at the concert on December 19th; Harold Bauer, pianist, will be the assisting artist on January 17th; May Mukle, violoncellist, will appear at the concert on February 7th, and at the concluding concert of the season Myra Hess, pianist, will be the assisting artist.

The Colbert Concert Course will open at San Jose on November 4th with an appearance of the San Francisco Symphony, Alfred Hertz conducting. There will be eight concerts in the course, which is given every season in the Normal School Auditorium to capacity audiences—most of the house being sold by subscription at reasonable prices to the students and San Jose public. This is the first successful concert course ever presented in San Jose. The following artists have been engaged for this season: San Francisco Symphony Orchestra, Olga Steeb and Myrtle Claire Donnelly, the London String Quartet, Arthur Middleton, Paul Althouse, Myra Hess, Florence Macbeth, and the San Francisco Chamber Music Society.

The artists who will give independent concerts throughout the Pacific Coast States under the exclusive management of Jessica Colbert this season include Paul Althouse, Florence Macbeth, Arthur Middleton, Mabel Riegelman, Lawrence Strauss, London String Quartet, San Francisco Chamber Music Society, Myra Hess, May Mukle, Olga Steeb, Louis Persinger, Ida Scott and Kajetan Attl.

Joseph George Jacobson, one of our most successful and able pedagogues, is too well known to our readers to need any introduction. Mr. Jacobson can always boast of an exceptionally large class of enthusiastic and admiring students. Taking his vocation seriously Mr. Jacobson takes a personal interest in every pupil and his endeavor to bring out every possible individualistic artistic trait draws to him a more intelligent class of pupils from all over the State. Being himself a pupil of three of Europe's great masters he is able to illustrate the examples he propounds verbally. Mr. Jacobson has ideas of his own in regard to the development of technic and his efficiency may be judged from the work his pupils are doing and from contributions to the musical journals. During the last season the following important orchestral works were studied and performed by his pupils showing the standard of work done in the studio: Liszt—Concerto E flat, Liszt—Hungarian Fantasy; Weber—Konzertstück; Tschalkowsky—Concerto B flat minor; Beethoven—Concerto C minor; Mozart Concerto D minor; Mendelssohn—Concerto G minor, and Capriccio Brillant, Op. 22. Those of the pupils who distinguished themselves at the recitals were the Misses Roumiguere, Ruttenutter, Spiller, Marian Cavanaugh, Grace Edwards, Myrtle Jacobs, Edna Kaas, Sinclair Mason, Dorothy Woll, Gladys Wilson, Mrs. and Miss Waitman, Beatrice Harnden, Messrs Summ, and others.

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“She is surely one of the first if not the very first songstress of our day.”—Le Gaulois.

“Mme. Mason gave a marvelous interpretation of Mme. Butterfly.”—Petit Monegasque.

“Mme. Mason's debut was sensational. She is the real successor of Mme. Carvalho, who created the role of Marguerite.”—Comoedia.

“Mme. Mason is the possessor of an incomparable voice.”—L'Eclair.

“Mme. Mason carries the art of singing to perfection.”—New York Herald (Paris Edition).

“Mme. Mason is the happy possessor of the most beautiful of voices.”—L'Information.

“She is as remarkable a singer as a lyric actress.”—L'Europe Nouvelle.



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BUSY SEASON FOR THE PHILHARMONIC ORCHESTRA OF LOS ANGELES

The season of 1920-21 afforded the public of Los Angeles and the West an exceptional opportunity for gaging the accomplishments of Walter Henry Rothwell as a conductor and the ensemble of ninety-six men under his baton which made up the Philharmonic Orchestra of Los Angeles. Mr. Rothwell displayed a distinct virtuosity in the technic of the baton; an absolute mastery of the forces under his command; an appreciation of musical values which made possible most effective use of tonal color; an interpretative sense that contributed a new fascination without violating tradition to the compositions he presented.

For the third season of the Philharmonic which begins at about the time this article appears, the rare

pupils and teachers of the Elementary Schools. These concerts will also take place at the Philharmonic Auditorium.

Distinguished Soloists Engaged

It is doubtful if any orchestra in America with the possible exception of New York, Boston, and Philadelphia can boast of such an array of distinguished artists as has been secured for the Philharmonic this season. The list includes Mme. Schumann-Heink, contralto; Arthur Hackett, American tenor; Florence Macbeth, coloratura soprano; Harold Bauer, pianist; Kathleen Parlow, violinist; Mishel Piastro, violinist; Sophie Braslau, contralto; Lester Donahue, pianist; Sylvain Noack,

Leoncavallo's "Zaza"

When we look at a beautiful painting and see perhaps one object which we do not care for, do we condemn the entire picture? Should we not look at it in its entirety, see the art in it, and then render thanks to God that the artist has been endowed with the power to afford us such pleasure?

Let us try and look at the rendition of Leoncavallo's opera Zaza as given us by the Scotti Opera Co. in the same way. I say "try" for unfortunately I have heard many remarks derogatory of what I may term a great production. "I could not enjoy this opera (Zaza) for Miss Farrar was so common in the first act." This was a frequent criticism. And it is upon this particular criticism (superficial to the extreme) that I wish to dwell. True, I said, but how about the last three acts? Let us even grant that musically it is not of the best (although beautifully conducted under Mr. Papi's baton)



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qualities of musicianship of both conductor and orchestra will be offered even greater scope for display, as it will mean three seasons of work for most of the men under Mr. Rothwell's directions, the majority of these men being personally selected by the conductor from the world's best orchestral bodies. There will be some new faces this season, including five new men for the violin sections; these are Calman Luboviski, from the Minneapolis Orchestra, Max Amsterdam from the San Francisco Orchestra, Sol Cohen from the New York Symphony, Fred Kiffe from the Vancouver Orchestra, and Philip Cohn from the old Los Angeles Symphony. In the cello section is added Axel Simonsen and Franz Lusschen, L. de Largezo, flute, from the Minneapolis Symphony and Bella Adams, piccolo, from the Chicago Symphony, O. W. Hoffman, English horn, and Philip Memoll, oboe. To the bassoons have been added A. Heymen from the Chicago Grand Opera Orchestra and John Frisnar from the Milwaukee Symphony.

This season there will be fourteen Friday afternoon and fourteen Saturday evening symphony concerts, and fourteen Sunday afternoon popular concerts to which will be added a series of educational concerts divided into three parts. The University series, consisting of three afternoon concerts at the University of Southern California. The High School series, consisting of four concerts to be given at Philharmonic Auditorium, and an Elementary School series of four concerts for

violinist (concertmaster of the orchestra); Ilya Bronson, 'cellist (first 'cellist of the orchestra); Yolanda Mero, pianist; John McCormack, world-famous tenor.

Richard Buhlig, pianist and lecturer, will again offer his entertaining and instructive lectures on the symphony programs Thursday afternoons of each week preceding each symphony concert, at the Gamut Club auditorium. These lectures are free to season ticket holders.

In addition to the strenuous season outlined for the orchestra in Los Angeles many engagements have been made for concerts throughout Southern California. These include four concerts at San Diego, four concerts at Pasadena, four concerts at Santa Barbara, and one each at Riverside, Redlands, Ontario, Claremont, Santa Ana, Anaheim and Fullerton. Plans are also under way for a two weeks' midwinter tour extending as far north as San Francisco and Sacramento. On this tournee the orchestra expects to give at least twelve additional concerts.

The confidence of the public in the Philharmonic Orchestra and Conductor Rothwell could not be better manifested than by the remarkable sale of season tickets which more than quadruples that of last year and means that practically every seat in the spacious auditorium with three thousand seats will be taken up by season subscribers for both the Friday afternoon and Saturday evening concerts.

but again I reiterate how about the last three acts? Did you ever see a more intelligent portrayal of the transformation of a woman when love touches her? Conscience, duty, self-sacrifice, all are born, and how subtly, how very carefully is this brought forth, through the rare dramatic art of Miss Farrar. A finer piece of acting does not often confront us. The third act which takes place in the drawing room with the child is one long to be remembered. Here the latent qualities of a most ordinary woman are brought to light through the appeal of a child. Could there be a more pathetic scene? And Miss Farrar makes us realize the depths of those conflicting emotions in a way that brought tears to the eyes. Our deepest sympathy is awakened. No less great is her acting in the fourth act. She rises to the occasion at every moment, and when at the end her lover has deserted her, and she looks once more at the humdrum existence confronting her, the unsympathetic surroundings, she shows an imagination, a conception of life, deep in thought and understanding.

Therefore, let us try and forget a perhaps crude means resorted to in the first act—crude because the role demands it. But rather let us be grateful to those especial few who during those two weeks have been able to help us see our dreams become more real. That is let us render deep thanks to the opera company, and especially to Miss Farrar.

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"A dynamic conductor, with full control over principals, chorus and orchestra."—Italian Press, San Francisco.

"The exquisite beauty of music expressing shades of joy and sorrow, degrees of repression and abandon, and the richest abundance of serenity and languor, are all in his awakening soul."—El Mercurio, Santiago, Chile.

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Philip Hale, of the *Boston Herald*, emphasized appreciation of the art of the Zoellner Quartet by saying: "This remarkable quartet presents a strong ensemble and unity of artistic purpose rarely found."

W. L. Hubbard, of the *Chicago Daily Tribune*, recently stated: "The Zoellner Quartet has carried throughout the United States the message of beauty that lies in string quartet music."

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Significant Music

By Rosalie Housman

ENOCH AND SONS

When one reads the name of Enoch and Sons on the bottom of a composition one is immediately assured of its quality whether it be in the ballad class or a little higher up in the musical ladder. As all England loves a sentimental ballad, Enoch gives the British public what it wants, yet he never stoops to the merely commonplace just to gratify a public whim. The ballads are sentimental, frankly so, with just that tinge of romance which raises them above the tawdry. It is quite surprising to me how many successful ones have been written by women. This fellow feeling makes one wondrous kind, and it is a pleasure to be a critic and pass the

achieving international renown. The new names have a charm for me that only a spirit of adventure can give. All the work represents the trained mind, one who has something to say, does it fearlessly, and is to be reckoned with. It is a splendid purpose which gives this firm the far-sightedness to recognize talent and give it a chance out in the open. This is what publication does and it also stimulates his creative sense and understanding. In America this is what A. P. Schmidt always did, so men like Foote, MacDowell and such received their chance and we now take them for granted. In England this is just the same situation, and sooner or later we will talk of John Heath, Landon Ronald, Edmonds and others in just the same way. These men are using the modern tools, beautiful poetry, and above all, are giving us a personal expression we are glad to hear.

I have had occasion to speak of Heath before. Here I have a cycle called the "Enchanted Hour." The first poem is by James Stephens, the others by W. A. Stokes. There is melody here, not the set and measured variety we associate with ballads, but a larger and longer line,

The name of Raoul Laparra is, I think, less well known in the West. I had the pleasure of a slight acquaintance with him and also of hearing a program of his Spanish settings and piano music which he and Mme. Helen Stanley gave. There he was "tres précieux" to give his sensitive, imaginative poetry a name, and also was an admirable pianist. I have here a series of eight piano pieces for the young artist which echo these qualities and are of moderate technical demands. There is no unnecessary note and a polished detail truly delightful. He is a graduate of the Conservatoire, has composed an opera, Habanera, which has had performances abroad, and is one of the finer among the composers of modern France.

The tragedy of Moszkowski is receiving the attention of the musical communities, through the courtesy of Rudolf Ganz, who has started a fund of help. It is inexpressibly sad to me to think of his being in want, and that perhaps the little volume, which these few words review, may be his last public utterance. They are op. 95, five short pieces, melodic, simple in form as his piano music has always been, and written with a



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MILDRED KEARNY

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good word along when such worthy material comes to one's attention. Occasionally I feel the influences, in both texts and music of the Gilbert and Sullivan style, no bad influence, certainly. I am quite aware of it in May Brahe's series of four songs, which she calls Beaux and Belles, with poems of Helen Taylor, with whom she usually collaborates. They have charm and spontaneous melody. Of the five, which comprise the series, By Road and River by the same two collaborators, I like the Bluebell Way the best. I find its charm so refreshing, after some of the sickly quality of some of our own products. There is a folk sense back of these, all unconscious, I would like to think, which is what we unfortunately lack. Not that we can help it—they have the ages as a background—but just the same all of us respond to the folk feeling, and recognize its charm.

Then there's Butterfly Boats, with music of Alma Goatley. Her songs are now also being issued over here, and receiving a well merited success. For teaching purposes, it is praiseworthy, as are Love's Infinity, of Lillian Gore, and Loneliness, by Percy Kahn, who was Elman's accompanist. The Pirates of J. C. Holliday makes a jolly encore number; it has a good poem.

Turning now to the more serious side of music, which the Enoch firm sponsor, we find a policy of appreciation of the work of the better sort. In England, as on the continent, there is a group of younger men who have a real ambition to be musicians of the finer sort. We know of several, not on the Enoch lists, who are

which the modern poem demands, and so seldom receives. You can't handle Tennyson as you would Walt Whitman or others of his strength. The composer can be lyric when necessary, as the Twilight Song is, and at other times as broadly and free in line. These songs are not easy to sing, vocally or mentally, which is where the singer of the older songs differs from the new. One must have imagination, and a sense of perspective to gain the most from this material. What I just have said is so true of the Five Cameos of Landon Ronald. He has an iconoclastic sense of poetry, for which I am grateful. These songs are beautiful in the largest meaning of that abused word. There is a subtle mingling of thought and its musical expression, which is rare, and usually found in Wolf, or perhaps Debussy. They are true art thoughts, and I hope the series comes to your attention.

From the French side of the firm, which is separate and distinct, I have received several exceptional volumes. Contes Blues are for piano by Mme. Chaminade; they are delightful and well made pieces of moderate difficulty, and which will be a welcome addition to the musician's repertory. Then I have two volumes of Isidore Philip, well known teacher at the Conservatoire, whose technical studies are of the utmost value. These are Caprices-Etudes in Octave work, based upon the violin studies of Rode, Paganini and others, and are only for the advanced student, and will be good hard work to master. There is also a series of Velocity studies built on the plan of those for which he is already famous, with difficult rhythmic variants.

master hand. They are not easy music, but have all the old time charm which the name Moszkowski has always stood for. I am hoping he will recover his health and give us more such delightful music.

Two series of lighter and more popular songs from the Enoch collections are Four Dedications of Easthope Martin, one of which, All for You, has had such a success on the D'Alvarez programs. It is also issued separately. I would list them as a bit higher than mere ballads, in point of view of the lyric, and music, and while they aim to be art songs do not quite qualify under that heading. They are love songs, with an appeal to popularity, and as such are good. The Song Picture series of May Brahe are about the same sort, possibly a little less modern in vocabulary. I Passed by Your Window, which is so frequently sung, is included in the collection. For the teacher, these are a treasure trove. And if you have a sense of humor you will appreciate the Four Mirthful Songs of Dent Mowrey, and so will your audiences. The poems are really funny and the music helps successfully to put them over.

In some of the reviews that I have sent in on the Enoch publications I have had occasion to call your attention to their "Art Song" library, which is issuing new and remarkable music of the lesser known but remarkably interesting English composers. I have again several volumes of unusual merit, and besides a foreword to their introduction, written by the best known of the English critics, Ernest Newman. Let me quote (Continued on Page 24, Col. 1)



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RUDOLPH GANZ, piano virtuoso, conspicuously successful as a teacher, a composer of great attainments, and now an orchestral conductor, but in all things a consummate musician, says of The University Course of Music Study:

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As Mr. Ganz is one of the chief editors of this work, he is in a position to know of the actual authority and the careful workmanship which entered into the preparation of this epoch-making collection of instructive material.

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M
10-21

(Continued from Page 22, Col. 3)

him as the best "Foreword" these songs could have. "The Enoch firm is the two-fold one of providing opportunities for the publication of songs of the better type, and for supplying recitalists with a better class of English song than there has been. The songs in this library will be published primarily not for merely commercial reasons, though it is hoped and intended, of course, to make them commercial successes, but because they are songs worth publishing and worth singing on their merits." This Credo is well sustained by the sort of music in the library. The names of some of the composers are as yet unknown on this side of the Atlantic, but from what those here tell me, this will not last long. So far we have found these songs on the D'Alvarez programs, and she sang them with success. To turn to the music itself—Six Romantic Songs of Josef Holbroke are the first to hand. He is among the better known men, whose music in larger forms has been heard here and in England. These charming songs are full of melody, free and unhackneyed, and make use of the enlarged harmonic vocabulary, which is the modern palette. But it seems a most natural and spontaneous utterance, and that accounts for the successful settings of these poems of Hood and Tennyson. Four Indian Songs, entitled The Bird of Time to poems of Sarajini Naidu, by Paul Edmonds, contribute a new note to the sort of thing we know as Oriental. Their remarkable rhythmic freedom accounts for that, I think, and that is the result of the freedom of the verse, which he has so skilfully caught. As a unit, they are a very dra-

The Trio Moderne, the ensemble group of gifted young artists who have combined with great success the unusual combination of harp, flute and 'cello, met with such wide recognition their first season that they have entered with enthusiasm into the preparation of new works for this winter. The members of the trio are Marie Hughes Macquarrie, harpist and accompanist, who organized this ensemble; Christine Howells, flutist, and Grace Becker, 'cellist. The fact that each is an artist of distinction creates a keener interest in their organization.

As their name implies, the trio is dedicated to the interpretation of modern composers and they possess an invaluable means to the accomplishment of their purpose in Grace Becker, who arranges the music for the trio in such a capable way as to merit the approval of the critics. Since the first introduction of the trio to the musical public in concert at the St. Francis Hotel last December, there has been an increasing demand for their programs. These are unique in character and appeal because of their musical value in delightfully presented trio numbers and solo groups. The success of Trio Moderne is assured because these girls are serious in their application to the highest musical ideals.

THE CHORAL ART ASSOCIATION

The Choral Art Association is San Francisco's newest musical organization to bid for popular recognition

dollar subscription will entitle the holder to four tickets for each concert. Subscriptions may be sent to the secretary, P. H. Ward, 219 Balboa Building. The other officers are Andrew S. Lamond, president; Dr. Emma B. Boggess, vice-president; Orson Adams, treasurer, and Henry L. Perry, director. It is an interesting sidelight on the genesis of musical organizations to know that the Choral Art is the outgrowth of the dismissal of the chorus choir by the pastor of a large downtown church, who preferred The Long, Long Trail and Yes, We'll Gather at the River to the inspired outpourings of Handel, Beethoven, Franck, Tschalkowsky and the other great masters of choral praise. The choir members, however, refused to let a personal whim interfere with their enjoyment of the best choral music and lost no time securing a domicile in the rooms of the San Francisco Musical Club where they hold regular rehearsals every Wednesday evening.

CHARLES COOPER'S EASTERN TRIUMPHS

California has a special pride and interest in the successful accomplishments of her sons who have gone away and written their names large on the Eastern musical map. Among those who have drawn favorable notice from critics and public alike, may be mentioned Charles Cooper, the brilliant young pianist who has been further proving his artistic worth in record engagements this past summer at Ocean Grove, N. J., and with the Russian Symphony Orchestra. These two appearances stand out preeminently as sterling proof of the position he has made for himself in the East.



THE TRIO MODERNE

A Refined Ensemble Organization Consisting of Marie Hughes Macquarrie, Harp, Christine Howells, Flute, and Grace Becker, 'Cello, Which Is Meeting With Distinct Success in California's Concert Field

matic cycle; as individual songs they are worthy of the best programs.

The two collections of Song Offerings set to music by Landon Ronald, the well known conductor, are to poems of Tagore. In every way they are unlike the settings we know over here of our John Alden Carpenter, who has sensed a different Orient from this. These, too, are taken from that fertile field, the Gitanjali, and only once have the two composers chosen the same poem as a source of inspiration, in Light. I shall not pick favorites, as both versions are the sincere reflection of the composer and both are fine recital songs. Of the two Ronald series I think I prefer the first, though they are all exquisite songs. Pluck This Little Flower is one of the loveliest songs I have seen anywhere, and in fact I find it easy to enthuse over all eight of them and to rejoice that in England, too, there are splendid songs getting into print. But I must admit that the English composer has a better technical equipment than most of us over here. That is at once our weakness and our strength, and I think we are fast learning the need of it and bettering ourselves.

and if the success of the trial concert last May is any criterion it will soon be firmly established. Of that concert the critics said:

"Something San Francisco has long needed."

"The concert belongs among the very best we have heard in this city in the way of choral events."

"Voices fresh and zestful."

"They don't want to make money but they do want to make good music, and make it they did."

The May concert was frankly a trial to determine if such an organization of mixed voices could secure adequate artistic results. Unanimous opinion grants that such results were achieved. With this endorsement the association is going forward with plans for a permanent organization. These plans include an associate membership of not less than one hundred and twenty-five on the lines of the Symphony, Chamber Music Society, and Loring Club but with a very modest fee for such memberships. There will be no list of guarantors nor has the Choral Art any financial backing. It must depend entirely upon the interest and support of the new associate membership recruited from the music lovers of the community.

Three concerts are planned, the first to be early in December, and two during the spring season. A five



HENRI ETLIN

ALICE FUISCA

At Her Piano Recital in Paris As Seen By the Noted French Cubist-Artist Henri Etlin

The Russian Symphony Orchestra, under the baton of Modest Altschuler, have been giving a series of summer concerts in New York City at Starlight Park, the Bronx, of similar description to those held in the Stadium, in another section of the city. It is also in the open and attracted large audiences nightly. Mr. Cooper was heard in the E flat concerto of Liszt, which has always been one of the best liked in piano literature. Its broad effects, its brilliant color, and its real appeal were so well projected that Mr. Cooper was enthusiastically recalled many times to receive the applause of both the people and orchestra, and finally responded with an encore.

And when he played at the vast auditorium at Ocean Grove, N. J., it was just the same. Appearing there in recital with Marie Laurenti of the Metropolitan (now on tour with the Scotti Company). This huge hall which, by the way, holds eight thousand people, is the one in which John MacCormack and Galli Curci give their recitals. Mr. Cooper's playing of the first movement of the Chopin B minor sonata, at the very outset was so electrifying that it brought down the house. He was recalled again and again, during the program, and shared equal honors with the lovely singing of Kathleen Hart Bibb, soprano, and Mr. Laurenti.

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By L. E. Behymer, Manager

About the first of June, 1919, W. A. Clark, Jr., of Los Angeles, sent for me to visit at his home and give him some information concerning the organization of a symphony orchestra of ninety or more men, for a series of concerts in Los Angeles and vicinity.

Also to assist him in finding suitable members for such an organization, proper first chairmen, concertmaster and conductor. To arrange likewise for a suitable auditorium in which to present twelve or more pairs of concerts, twelve popular concerts, secure soloists of note, and find a library of adequate proportions. The order was given in a manner that would indicate that such equipment could be easily found among the capable musicians of America.

I informed Mr. Clark that this wholesale order was of such proportions and demanded such careful preparation with the season already far advanced, that it was almost an impossibility; again, a symphony orchestra could not be organized and completed in one season; that unless at least five years of continuous life could be guaranteed it would be impossible to secure a fine membership; that many would demand

His knowledge of symphonic literature is very extensive; his love for it originated while attending European universities, the University of Virginia in this country, and accentuated by many sojourns in New York, Philadelphia, Boston and Chicago. At the morning rehearsals he is found very often "sitting in" with the first violins, becoming more familiar with the score.

During the summer of 1919, Mr. Clark was very active in consultations regarding the employment of the various musicians who were to occupy the solo and first chairs; his intimate knowledge of composers was shown in the selection of the well assorted library of the new orchestra.

The first pair of concerts were given on Friday afternoon, October 24th, and Saturday evening, October 25th, 1919, with Walter Henry Rothwell as conductor and Sylvain Noack as concertmaster.

The first year twelve pairs of symphony concerts were given, thirteen popular concerts in the city of Los Angeles; twelve school concerts, for the music students of Los Angeles, and fourteen concerts throughout Southern California, at Pomona College, Chaffey Uni-

solists from \$7000 to \$10,000 yearly; executives, \$5000 to \$8000, clerical department \$2000, newspapers and billboards, \$15,000, publicity department, \$3500, magazines, \$3500, transportation, \$3600, rent of Auditorium and rehearsal hall, \$12,500 to \$15,000, special expenses classified, \$10,500, mailing purposes, \$1500, will, for Los Angeles and vicinity only give some idea of the various expense accounts associated with this institution.

Over \$50,000 is invested in an exceptionally fine library. Our conductor, Walter Henry Rothwell, a most capable director and drillmaster, receives a salary commensurate with his position.

This season plans have been perfected for a series of fourteen pairs of concerts, fourteen popular concerts, twelve school concerts, a series of four concerts in San Diego, under the San Diego Philharmonic Orchestral Association as management, four in Pasadena under the Music and Arts Association direction, four in Santa Barbara under the Civic Music Association, twenty-two concerts throughout Southern California in the various musical centers, and a two weeks' mid-winter tour up the Kern and San Joaquin Valleys in the center of the State of California, including Fresno, Bakersfield, Sacramento, Stockton, San Jose, two concerts in San Francisco, one in Oakland, one in the Greek Theater at Berkeley, and one in Santa Barbara.

The San Francisco pair of concerts will be an exchange for a pair of concerts to be given by the San Francisco Symphony Orchestra, Alfred Hertz, Conductor, in Los Angeles.

The season ticket sale for this forthcoming year has



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three or more years' contract and that I was sure no conductor would come this far from the musical centers without at least a guaranty of five years and a free rein in the selection of his men.

After several hours' consultation and many columns of figures submitted, this splendid patron of fine arts quietly said that he was prepared to place at the disposal of the Philharmonic Orchestra Association of Los Angeles a yearly check sufficient to take care of any deficit which might occur—a gracious tribute to the music lovers of Los Angeles, to find such a splendid recognition of their desires, for one man to guarantee one million or more dollars in five years, for the musical uplift of the Southwest.

Mr. Clark is a very enthusiastic violinist, excellent authority on Shakespeare, one of the best informed lawyers of the West, and a great lover of music, books, paintings, sculpture and the allied arts. He desired to do something for the city of Los Angeles, fully realizing that the majority of his income is derived from Western properties, and that anything that he could perform in upbuilding an artistic monument should be done for his beloved West.

versity, the University of Southern California, and other similar institutions.

The deficit for the first year, including the splendid library purchased, reached \$209,000. This outside of over \$42,000 derived from the sale of seats.

The second season opened Friday afternoon, November 5th, 1920, and Saturday evening, November 6th, 1920. Twelve pairs of concerts were given with fourteen popular concerts, twelve school concerts, eighteen concerts outside of the city of Los Angeles, and a number of supporting concerts for oratorios and ensemble organizations.

A tour, including the Pacific Coast states and the Rocky Mountain States west of Denver, for five weeks, during which period forty-one concerts were given, marked the close of this year.

The second year showed a deficit of \$192,374, with a total expense of \$267,500, with an income from season and single tickets of \$72,000 from the Los Angeles Series alone.

The average concert attendance is twenty-four hundred and fifty auditors, the average weekly salaries of the members outside of conductor, \$68,000. The cost of



ANTOINE DE VALLY

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already passed the \$50,000 mark and together with the unfinished sale and the single ticket sale, will undoubtedly reach \$85,000.

The expense this year on account of a splendid list of soloists, will reach at least \$285,000, with an additional income from the outside concerts already booked, reaching over \$42,000, with a probable deficit falling within the \$200,000 mark.

Mr. Clark, the founder and patron of this splendid organization, in doing this munificent act for Los Angeles, reached the conclusion himself that the greatest thing he could do for the West, California and Los Angeles, was to give to them an orchestral organization equal to any in the East, and this splendid spirit should be commended, and is a shining example for the wealthy patrons of art in other communities of 750,000 inhabitants to do likewise.

The Western public have accepted this splendid spirit and the cities of California and the West, and particularly the people of Los Angeles, are showing by their patronage, their attendance, and their appreciation that they are fully aware of what they owe W. A. Clark, Jr.

CHARLES COOPER

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L. E. Behymer's Activities in the Great Southwest

Dean of Musical Managers of the West Fills the Musical Want of a Vast Territory Including the States of California, Arizona, Nevada, New Mexico, and Northwestern Texas and Supplies Artists for Clubs and Colleges in Practically All the Larger Cities Located in These States

L. E. Behymer is today known as the dean of musical managers of the West, and is probably the best known of all the musical managers operating locally in America, and the fact of his being selected by the Musical Concert Managers' Association of America as their Honorary President is proof of his popularity with his fellow managers. For over thirty years he has been gradually spreading his activities for a greater musical outlook throughout California, Arizona, Nevada, New Mexico, Northwestern Texas and the West. He has been a co-worker with the clubs, colleges, educational institutions and their work in organizing a series of concerts in the cities of El Paso, Texas, Bisbee, Globe, Douglas, Prescott, Tucson and Phoenix, Arizona; San Diego, Redlands, Riverside, Ontario, Pomona, Claremont, Long Beach, Ocean Park, Santa Monica, Pasadena, Monrovia, Santa Barbara, Los Angeles, Santa Ana, Bakersfield, Fresno, Stockton, San Jose, Sacramento, and other California cities; Reno and Carson City, Nevada; Albuquerque, Roswell, Santa Fe and Las Vegas, New Mexico.

The work in itself has been monumental, the risks tremendous, the financial emolument small, but the satisfaction of being useful very large. In conjunction with such splendid women as Mrs. R. H. Hawley, Mrs. Gavi-gan, Mrs. E. H. Norman, of the Saturday Club of Sacramento; Miss Bell T. Ritchie and the capable board of the Fresno Musical Club; Gertrude Gilbert, Mrs. Jessie

it has been found necessary to change the personnel of the series already planned. In this matter Mr. Behymer has been invaluable to the clubs, always finding an acceptable substitute and always able to furnish advertising material, programs for the substitute, and carry out the intent of the organization.

Last year 359 events were successfully presented outside of Los Angeles through the activities of this office, and this season the number of events will be somewhat in excess of last year. Great attention has been given to the colleges and schools and many of the high school courses have grown to such proportions that they have been graduated and taken up by the women's clubs of the various cities and carried to greater perfection.

Mr. Behymer has the happy faculty of being an organizer, able to appear before audiences, clubs, schools and business organizations and talk upon the qualifications of the artists offered, the program numbers, and being acquainted with most of the commercial interests of the great Southwest as well as the social and musical interests, unite them under one banner to carry on the musical work of the community. For many years he co-operated with the late Will L. Greenbaum of San Francisco and with Steers & Coman in the Northwest, and Robert Slack of Denver, in forming and carrying on this great work of bringing music to the masses. This same combination, furthered through Selby C. Op-

pensheimer, a series of new programs, original ballets, many new works only recently produced by her in London and Paris, with a complete Polish ballet presenting the folk dances of that country and its outlying districts, with scenery by Drabik and Bakst, an unrivalled organization with all the modern costuming and lighting effects which make the incomparable Pavlowa the greatest outstanding figure in the terpsichorean world. It is under the same banner of Oppenheimer and Behymer that Fortune Gallo's splendid grand opera company, the San Carlo, will tour the Southwest, and this same management will extend their protecting wing over the Dunbar English Grand Opera Company, the Robin Hood Company, and Tony Sarg's Marionettes, the first trans-continental tour of these puppet actors who have made such a furore in Paris and the Eastern cities. It is a unique attraction; but most successful, and entirely new to American audiences.

In connection with Frank W. Healy of San Francisco, Mr. Behymer has made possible the coming and recent successful engagement in Los Angeles of the Scotti Grand Opera Company, headed by this capable manager-singer-actor, Antonio Scotti, and Geraldine Farrar, with a most capable operatic organization, chorus and orchestra. These managers are also interested in the Western tour of Sousa and His Band throughout California, Arizona and Texas; they are also acting in conjunction with Lois Steers of Portland in bringing to the West the greatest of all modern tenors, the dearly beloved John McCormack, and in presenting in this section Renato Zanelli, baritone, and Grace Wagner, soprano.

In connection with Mr. Oppenheimer the most extensive tour yet enjoyed by Mme. Ernestine Schumann-Heink, the most beloved of all artists in this section, has been planned, and the fact that all the prominent cities, together with many of the minor cities of California, Arizona and New Mexico, will be visited by the



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During this period of activity Mr. Behymer has not only carried the burden of bringing the artist westward but has been the friend and co-worker of the various organizations which have given their time and attention, social and commercial assistance in overcoming opposition and creating a lasting love for good music.

The Southwest, and indeed the entire West, is so far from the musical centers of the East that very often through bad train connections, storms, illness of artists or the cancellation of engagements in the Middle West,

penheimer of San Francisco, Lois Steers of Portland and Seattle, Robert Slack and Arthur M. Oberfelder of Denver, has become an organization for greater musical activity.

This year, in conjunction with Mr. Oppenheimer, it has been made possible to bring the Chicago Grand Opera Company, under the management of Mary Garden, for two weeks of grand opera in San Francisco and one week in Los Angeles. In the company will be the director-general, Mary Garden, who will be heard in the wonderful roles which she has made famous in America—Thais, Salome, Nona Vanna, Le Jongleur de Notre Dame. In this representative company will be Rosa Raisa, Lina Cavalieri, Edith Mason; the tenors Lucien Muratore, Tito Scipa, Leo Schubert, Forrest La Monte; baritones and basses will include the sensational Joseph Schwartz, George Baklanoff, Constantin Nicolai, Lanko, Edouard Cotreuil, Virgilio Lazzari. Giorgio Polacco will be the principal conductor, assisted by Van Grove, Smallens and Coint; Pavley and Oukrainsky will bring their entire ballet, with the great Chicago Opera Company chorus and complete orchestra, which will constitute an ensemble unequalled in the West.

Messrs. Behymer and Oppenheimer, in addition to having the Western management of the Chicago Grand Opera Company, also bring to the West the great and incomparable Pavlowa, with her magnificent organization, symphony orchestra and solo dancers, presenting

great diva, attests to the popularity of both singer and management. They will also present the famed Galli-Curci throughout this section; Jascha Helfetz, the famous young Russian violinist; Emmy Destinn, the Czech-Slovakian dramatic soprano who has not visited the West in years; Alma Gluck, American soprano, and Efrem Zimbalist, violinist, are also announced for a joint tour throughout the territory; Sophie Braslau, whose splendid success on her first visit established her at once as the great Western favorite; Florence Macbeth, the American coloratura; Reinald Werrenrath, American baritone; Mabel Garrison, coloratura soprano; Allen McQuhae, Irish tenor; Arthur Hackett, eminent American tenor; Alice Gentle, one of the best known of our Western vocalists; Irene Pavloska, of the Chicago Grand Opera; Helen Stanley, formerly of the Metropolitan; Cecil Fanning, Ohio's popular baritone; Richard Buhlig, pianist; Elizabeth Rothwell, dramatic soprano; Kathleen Parlow, violinist.

The violinists, in addition to Helfetz and Zimbalist, are Vasa Prihoda, a young Bohemian genius, and Misha Pliastro, Italian. The Cherniavsky Trio, after an absence in the Orient and Australia, have been engaged for a long series of dates. Among the pianists are Percy Grainger, Australian composer-pianist; Yolanda Mero, the foremost woman pianist of the day; Arthur Rubinstein, a very successful Polish virtuoso; Alfred Mirol-

(Continued on Page 30, Col. 1)

TRIO MODERNE

Press Comments

This particular welding of timbres is so rarely heard that the salt of the unusual flavored a program intrinsically agreeable to the musical palate. . . .—Ray C. B. Brown, S. F. Chronicle.
 It was an unusual concert and its unusualness made it piquant . . . I hope we shall have an early opportunity to hear these gifted young people again. There is something glad and spontaneous about them . . .—Redfern Mason, S. F. Examiner, Dec. 1920.
 From the beginning to the end this concert was a triumph for the Trio Moderne, for it disclosed several novelties which were artistically interpreted by exceptional musicians . . . Constance Alexandre, Pacific Coast Review, Dec. 25, 1920.

For Information address The Trio Moderne, 1115 Taylor St., San Francisco

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(Continued from Page 28, Col. 3.)

vitch and E. Robert Schmitz, exponent of modern French music.

In addition to the extensive tours of these artists, opera companies, orchestras, bands and terpsichorean organizations, the club work in general and the series planned outside of Los Angeles, Mr. Behymer is also the manager of the Philharmonic Artist Courses now in their twenty-fifth successful year. The Evening Series includes John McCormack, the great Irish tenor; Amelita Galli-Curci, the famous coloratura; Pavlowa, the incomparable Russian dancer, and her company; Mabel Garrison, Arthur Rubinstein, Emmy Destinn, Louis Graveure, Renato Zanelli, with Grace Wagner, Helen Stanley, Reinald Werrenrath, Vasa Prihoda and Percy Grainger. These courses are the backbone, so to speak, of music in the Southwest and each season are becoming more popular with the public, making possible the bringing to our very doors the most famous vocalists and instrumentalists appearing in the Eastern music marts, and in the purchasing of a season ticket make a distinct financial saving with the added advantage of the same seat location for the year.

The Matinee Philharmonic Course will be inaugurated by that favorite of many seasons, Mme. Ernestine Schumann-Heink. On November 19th, a joint recital of Alice Gentle, soprano, and Alfred Mirovich, pianist, Cherniavsky Trio, violinist, 'cellist and pianist, Pavlowa and her company in an entirely different program from the evening, Reinald Werrenrath, baritone, and Cecil Fan-

versity of Southern California, three concerts; Redlands, Riverside, Long Beach, Santa Ana, Anaheim, Ontario, Claremont, Ocean Park, Santa Monica, and Monrovia will each have an orchestral concert in connection with a number of the Behymer artists as soloists. Out of the Philharmonic Orchestra Association has grown several chamber music societies: the Philharmonic Quartet, consisting of Sylvain Noack, first violin; Emile Ferir, viola; Henry Svedrofsky, second violin, and Ilya Bronson, 'cellist; the Trio Intime, consisting of Jay Plowe, flutist, Alfred Kastner, harpist, and Ilya Bronson, 'cellist; L'Ensemble Moderne, consisting of Mrs. Clifford Lott, pianist, Henri De Busscher, oboist, Miss Fern Fitzwater, soprano, and Emile Ferir, violist. These organizations are also under the Behymer management.

The office also looks after the interests of Maurine Dyer, soprano, Clifford Lott, baritone, Estelle Heartt Dreyfus, contralto, Grace Wood Jess, diseuse, Gregor Cherniavsky, violinist, Florence Middaugh, contralto, Brahm Van den Berg, pianist, Mabel Strock, soprano, Olga Steeb, pianist, Thilo Becker, pianist, Ottilie Chew Becker, violinist, Mme. Anna Sprotte, contralto, Nell Lockwood, soprano, Bessie Chapin, violinist, Jules Lep-ske, violinist, Baroness Pastori, Lili Petschnikoff, violinist, and other local soloists.

The interweaving of the stellar attractions of the East, the local musicians, and those taken from the ranks of the Philharmonic Orchestra, the orchestra itself, traveling combinations, operatic and otherwise, forms a stable foundation for the Behymer activities in the Southwest and gives unlimited opportunity to the

servatory of music in that city and did concert and recital work in the neighboring states for a number of years.

Later on he went to Seattle where he acquired an interest in the Conservatory of Arts, the pioneer music school of the Pacific Northwest, directing its activities until he came to San Francisco in 1895. Here he commenced teaching and doing concert work for many years all through California. Mr. Lucy has left in each community a flock of teachers who are holding prominent positions in their profession and the music world. Realizing that his work lay in a very broad field and that many were relying on the personality of some great teacher or his pupils for their reputation he devoted himself to a careful study of the most salient features of all the most prominent masters of the pianistic art and gradually evolved the master course that he trains and develops his pupils and teachers under with the first and firm resolve of producing complete mastery of the keyboard with the accompanying development of the aesthetics of musical interpretation.

At the present time he is teaching a large class of pupils and teachers who are banded together in a club called the Beethoven Piano Club which gives public programs each month of the very highest character and which is listened to by an audience that thoroughly appreciates. Mr. Lucy's teaching pupils are all very successful. In speaking of his work Mr. Lucy says that he has endeavored to work for and help establish a higher standard of musical education. The following is a specimen program of the Beethoven Piano Club, given Sept.



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The Noted Holland 'Cellist, Member of the San Francisco Symphony Orchestra, Who Has Already Established for Himself an Envious Artistic Reputation Here

ning, another American artist of fine quality of voice and ability.

These concerts are all given in the Philharmonic Auditorium, of which Mr. Behymer is managing director, and in which are played all of the operatic organizations. In addition to many dramatic companies, including the Greenwich Village Follies, The Passing Show, the English Opera, The Man Who Came Back, Eddy Cantor, Harvey's Minstrels, and which institution acts for and is the Civic Forum of Los Angeles.

When W. A. Clark, Jr., the founder of the Philharmonic Orchestra of Los Angeles, desired to form this splendid organization, he sent for this managerial wizard to assist in forming and managing this representative orchestra of America. Since that time the Philharmonic Orchestra of Los Angeles has become a great factor in catering to and assisting the musical club work of the Southwest. Their annual tour and side trips are becoming exceedingly valuable to the community. San Diego has formed a Philharmonic Orchestra Association, John H. Hamilton, president, Gertrude Gilbert, vice-president, Mrs. J. T. Buker, secretary, which has undertaken to present a series of orchestral concerts in San Diego each season where Walter Henry Rothwell, conductor, and his organization will be heard in practically the same concerts with the same soloists as in Los Angeles.

Santa Barbara will have its own series under the Santa Barbara Civic Music Association; Pasadena four concerts under the Music and Art Association; the Uni-

furtherance of the clubs, college and university plans that have been started and carried to fruition by this indefatigable worker, supported by not only cold business propositions but by friendships unequalled by other managers.

ROScoe WARREN LUCY

Mr. Roscoe Warren Lucy was born in Portland, Maine, where he commenced his earlier study of music under one of the most famous musicians in this country, Herman Kotschmar, whose namesake, Cyrus Hermann Kotschmar Curtis, owner of the Saturday Evening Post and Ladies' Home Journal, gave as a memorial to him the great municipal organ and permanent fund for a municipal organist. Mr. Kotschmar had many pupils who attained the highest rank, including Mr. John K. Paine of Harvard University. Upon leaving Portland Mr. Lucy went to Boston where he continued his studies under the most prominent teachers there and also with some of the best teachers who were in this country from Europe. At the age of eighteen he commenced concert and recital work in Boston and the New England States which he continued to do until he went to Kansas City where he established the first conservatory of music with branches in the neighboring cities. Feeling the desire for a larger field he went to St. Louis where he established the second con-

18th: "The Beethoven Piano Club, consisting of pupils of Roscoe Warren Lucy and their pupils, held their first open meeting of the season at the Berkeley Piano Club house yesterday afternoon to a crowd that filled the hall to the doors. The program was very much enjoyed. Particular interest was attached to the first appearance of Miss Helen Vallon, who is a pianist of rare temperament, and there is no doubt in the minds of those who heard her that she is destined to become an artist of rare attainments. The following program was rendered: Prelude in C Sharp Minor (Rachmaninoff), Miss Ruth Jenkins; Kameloi Ostron (Rubinstein), Miss Evelyn Kechner; (a) To a Humming Bird, (b) To a Wild Rose, (c) An Elf in Round (Edgar Thore—MacDowell), Miss Florence Little; Rigandon (Joachim Raff), Miss Gladly M. Causland; Suite in E Minor (Joachim Raff), prelude, minuet, toccata, romanza, fugue, Miss Grace Jurgis; Magic Fire Scene from Die Walkure (Wagner-Brassin), Miss Myrtle Fielding; Romance (MacDowell), In the Fairy Forest (Vivian Consula Sengler), Hungarian Concert Etude (MacDowell), Miss Vivian Consula Sengler; Troisième Etude de Concert (Constantine Sternberg), Preamble for Sixth Violin Concerto (J. S. Bach), Miss Lottie Ruddick; Valcels (John Mokrijs), Autumn (Chaminade), First Ballade in G Minor (Chopin), Miss Helen Vallon. Vocal—The Bird of the Wilderness (Edward Elgar), The Blue Bird (Laura Zerbe), The Birth of Morn (Franks Leoni), By the Waters of Minnetonka (Thurlof Lieurence), Mrs. J. M. Macgregor.



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Selby C. Oppenheimer's Banner Season of 1921-22

Chicago Opera Association, Anna Pavlowa, Galli-Curci, Schumann-Heink, Jascha Heifetz, Emmy Destinn, Alma Gluck, Efrem Zimbalist, Reinald Werrenrath, Alice Gentle, Helen Stanley, Cecil Fanning, E. Robert Schmitz, Percy Grainger and Yolanda Mero Among His Great Attractions

As usual northern California will have to look to its intrepid young impresario, Selby C. Oppenheimer, for the great majority of its big musical and special events during the coming season. Oppenheimer, who is the Western representative of the Chicago Grand Opera Company, and who established a world record last April with the two weeks of grand opera presented under his management by Mary Garden and her fellow singers in the Auditorium, the gross receipts of which aggregated a quarter of a million dollars in fourteen performances, announces that the Chicago Opera Company will make its second annual visit to this State and will open a similar engagement of two weeks in the Auditorium at San Francisco on Monday night, March 27th. With a repertoire far more attractive than on the initial visit of the company last year, Oppenheimer feels sure that he will eclipse even the former unprecedented record of the organization.

In the company will be the director general, Mary Garden, who will be heard in Louise, Thais, Monna Vanna, Le Jongleur de Notre Dame, and other of her wonderful roles; Rosa Raisa, who will sing in Tann-

Pavlowa will be the Fauns, a new work arranged to music by Satz, produced for the first time last June in Paris; Fairytales based on familiar nursery legends with Tschalkowsky's music, introducing Little Red Riding Hood and the Wolf, Jack the Giant-Killer, and the Ogre, Puss'n Boots and the Blue Bird; Dionysius, described as a spectacular novelty employing scenic and lighting effects originated by Lipski in Paris and new to this country. The Polish Ballet comprises folk dances of Cracow, Warsaw, Galicia, Carpathia and other Polish districts with scenery by Drabik, known as the Polish Bakst. Revivals of her old-time favorites and a new series of fifteen divertissements will enable the Pavlowa organization to present practically new programs.

Oppenheimer's concert attractions will include many of the foremost stars of music and the list is far more pretentious than any that has ever been arranged for a single season in this State. Galli-Curci will come West for the first time under the Oppenheimer banner and will give a mammoth recital in the Exposition Auditorium on Sunday afternoon, March 19, 1922.

tone; Sophie Braslau, whose splendid success on her first visit established her at once as a great Western favorite; Mabel Garrison, the world-famous American coloratura soprano of the Metropolitan Opera Company; Irene Pavloska, who rejoins the Chicago Opera forces next season; Allen McQuhae, noted Irish-American tenor; Arthur Hackett, an American tenor, whose successes as co-artist with Geraldine Farrar on that lady's last California tour brought him equal honors with the famous star; Alice Gentle, one of the most successful of present-day singers; Helen Stanley, formerly of the Chicago Opera Company and a favorite in the West; Cecil Fanning, the popular baritone, who is well beloved throughout California, and others are in the Oppenheimer list of vocalists who will be heard throughout northern California next season.

Planists in the Oppenheimer list include Arthur Rubinstein, the young Polish player, whom Oppenheimer expects to make a great success; Alfred Mirovich, who will give joint recitals with Mischel Piastro, violinist; E. Robert Schmitz, the noted exponent of modern French music; the ever-popular and consummate artist, Harold Bauer; Percy Grainger, the Australian composer-pianist, and Yolanda Mero, perhaps the foremost woman player of the day.

Among the violinists in addition to Heifetz, Piastro and Zimbalist, will be the young Bohemian genius, Vasa Prihoda. The Cherniavskys, after an absence of several years, will reappear in a long list of dates arranged by Oppenheimer. Oppenheimer will bring a unique attraction to the West in the Tony Sarg Marionettes, and will present these puppet actors for a lengthy engagement in San Francisco and nearby cities.



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hauser, The Jewels of the Madonna, La Navarraise, Tosca, Aida, etc.; Edith Mason, whose charming personality and glorious voice will lend added charm to the roles of Mme. Butterfly, Juliet, Manon Lescaut; Gilda, in Rigoletto; Mimi in La Bohème and the Doll in the Tales of Hoffman, and Lina Cavallera, the beautiful lyric soprano for whom a number of special performances will be given. The tenors will include Lucien Muratore, Tito Schipa, Forrest Lamont and Schubert, the new Wagnerian tenor. The baritones and basses will include the sensational Josef Schwartz, Georges Baklanoff, Edouard Cotreuil, Lanko, Virgilio, Lazzari, Constantin Nicolay and others. Giorgio Polacco will again be the principal conductor of the organization, and Cimini, Smallens and Van Grove his assistants.

Pavley and Oukrainsky and the entire ballet, together with the great Chicago Opera Company chorus and complete orchestra, will again make the transcontinental trip in four special trains of fourteen cars each.

In addition to having the opera company under his managerial wing, the great and incomparable Pavlowa with a greatly augmented organization and symphony orchestra, and presenting in her repertoire five entirely new programs, will hold forth for a week at the renamed Century Theatre, under the Oppenheimer management. Among the new ballets to be presented by

Madame Ernestine Schumann-Heink, most beloved of all songbirds in the West, will tour the entire northern part of the State under this management. Among the cities to be visited will be San Francisco, Oakland, Sacramento, Stockton, San Jose, Fresno, Modesto, Chico, Marysville, Eureka, Willows, Reno, Santa Rosa and other places. Her only San Francisco concert will be at the Century Theatre on Sunday afternoon, November 27th.

Jascha Heifetz made his second California appearances in November, and the famous young Russian violinist will probably once more establish a high-water mark in point of attendance and enthusiasm. He will play in the Century Theatre on the Sunday afternoons of November 6th and 13th.

Emmy Destinn, the Czecho-Slovakian dramatic soprano, who has not visited the West in years, has assured Oppenheimer that she will positively fulfill the engagements he has arranged for her in December. Destinn will give but one recital in San Francisco proper, which will take place in the Century Theatre on Sunday afternoon, December 11th. She will also be heard in Oakland and Berkeley.

Alma Gluck and Efrem Zimbalist are also announced for a joint tour which will bring them to San Francisco on Sunday, January 29th.

Reinald Werrenrath, the ever-popular American bari-

The keynote of Oppenheimer's success in his chosen line of work has been the spreading of the propaganda of music in the smaller communities of the section in which he is booking. Through the efforts of San Francisco's impresario, splendid series of concerts are now given in the cities of Berkeley, Oakland, Stanford University, San Jose, Sacramento, Merced, Stockton, Modesto, Napa, Reno, Salinas, Visalia, Santa Cruz, Hanford, Eureka, Chico, Marysville, Santa Rosa, Willows and a number of other points. In many of these smaller communities as many as six and seven first-class events are given during the season.

The Oppenheimer office is closely associated with the office of L. E. Behymer of Los Angeles and the Southwest, and the well known combination of "Behymer and Oppenheimer" is conceded to be the biggest single retail purchasing power for the services of artists in the world today. This rapidly growing firm, of its own accord, is in a position to contract for from ten to twenty appearances of an artist in the southwestern territory in which they operate.

Of particular interest to San Franciscans is the splendid series announced to be given in the ballroom of the St. Francis Hotel on Monday afternoons, under the

(Continued on Page 34, Col. 1)

Pacific Coast Engagements of



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 " 28—Bellingham, Wash.
 " 31—Seattle, Wash.
 Nov. 2—Portland, Ore.
 (Portland Symphony Orch.)
 " 7—San Francisco, Cal.
 " 8—Berkeley, Cal.
 " 10—Sacramento, Cal.
 " 11—Oakland, Cal.
 " 14—Modesto, Cal.
 " 15—Hanford, Cal.
 " 18-19—Los Angeles, Cal.
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 " 20—Santa Barbara, Cal.
 " 23—San Francisco, Cal.
 " 24—Palo Alto, Cal.
 " 26—Sacramento, Cal.
 " 30—Bakersfield, Cal.
 " 31—University of Southern Calif.
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(Continued from Page 32, Col. 3)

name of the "Alice Seckels' Matinee Musicales." On Monday afternoons, in the beautiful ballroom of that hostelry, before a limited number of subscribers only, will appear such artists as Arthur Hackett on November 7th, Mabel Garrison on November 28th, Helen Stanley on January 23rd, Vasa Prihoda on February 27th, Cecil Fanning and Yolando Mero on March 20th, and Percy Grainger on April 17th.

The arrangement of the ballroom under the capable direction of Miss Seckels, who is associate manager in the Oppenheimer offices, obliterates the usual harsh lines of the concert hall and deftly gives the atmosphere of a private salon in a great home. The series is therefore of a more intimate character and is a social as well as a big musical event. Only a limited number of subscriptions are received and there are not tickets available for single events in this series.

A very important angle in the Oppenheimer scheme is the weekly Sunday morning concerts at the California Theatre. A fine orchestral body of 60 men, under the direction of Herman Heller, is presenting unusual programs at 11 o'clock every Sunday morning in the big picture playhouse, where approximately 3500 music lovers gather to enjoy the superior music. During the season Oppenheimer is furnishing 52 solo artists for this enterprise, and a number of the finest artists in the

ence and warmed by the infinite love that radiates from her generous spirit. If ever any one of God's creatures deserves a distinguished service medal from the whole world, it is Madame Ernestine Schumann-Heink. Age cannot stifle nor sorrow pale the glory of her voice, nor the human note of her wholesome personality."

Few artists have ever grown into closer touch with American audiences and American institutions than this remarkable contralto; she has blazed the musical trail through many remote and unexplored quarters of our country, opening the way for other concerts and awakening an interest in the best of art. She has succeeded in arousing a love for classical songs among the masses, an accomplishment in itself that entitles her to lasting gratitude. Of her work in this country, her associations, her citizenship and the affection she has received, Schumann-Heink is indeed proud. It is in this country, of which she has been a citizen for many years, that Schumann-Heink has found her greatest success and warmest welcome and it is in this country that her heart is.

So great is Schumann-Heink's tonal equipment in range, power, color and control, so remarkable is her musicianship, that her voice is now at the very zenith of its powers. Not to have heard Schumann-Heink once is to have missed one of the greatest artists the music world has to offer today; to have heard Schumann-Heink once and not again and again is unbelievable, as the capacity audiences everywhere that greet her

HELEN STANLEY TO VISIT COAST

Foremost among the various prima donna sopranos scheduled to visit the West during the coming season is Mme. Helen Stanley, who will be on the Pacific Coast from the middle of January to the middle of February. Her general manager, Loudon Charlton, Carnegie Hall, New York, has arranged with L. E. Behymer of Los Angeles, Selby C. Oppenheimer of San Francisco, and Steers & Coman of Portland, Oregon, for Mme. Stanley's appearances, and these Western managers have booked this famous singer in approximately fifteen musical centers where her superb art will give delight to music clubs and organizations.

Mme. Helen Stanley is one of the few prima donnas who has sung the three roles of Olympia, Julietta and Antonia in The Tales of Hoffmann at one performance. The soprano performed this feat when she was a member of one of the great opera companies in Europe. Ordinarily the three roles are sung by different sopranos, as they are widely different. The press and public were enthusiastic in their praise of Mme. Stanley's skill in meeting the vocal and dramatic requirements of the three roles.

In recent years Mme. Stanley has added many new roles to her repertoire. She was particularly successful in Marta of the Lowlands. She had sung the role in Europe previously with great success. In Thais, which



HELEN STANLEY

The Charming Lyric Soprano of the Chicago Opera Co. Who Will Fill a Long List of Pacific Coast Dates Next January and February Under the Joint Direction of Selby C. Oppenheimer, Steers and Coman and L. E. Behymer



ARTHUR HACKETT

Famous American Concert Tenor, whose Pacific Coast Appearances Are Taking Place in November, Hackett Has Been Booked in Approximately Fifteen Western Cities by Steers and Coman of Portland, Selby C. Oppenheimer of San Francisco and L. E. Behymer of Los Angeles. He is a London Charlton Star

country have already appeared or are booked to appear with the Heller organization. No step in the development of Western music has played a more important part than these California Theatre Sunday morning events.

Oppenheimer is the northern California representative of most of the big New York booking agencies, including the Wolfsohn Musical Bureau, Metropolitan Musical Bureau, Loudon Charlton, R. E. Johnston, Evans & Salter, S. Hurok Musical Bureau, Arthur Judson, Antonia Sawyer, Haensel & Jones, Daniel Mayer, Arthur & Harry Culbertson, Music League of America, International Concert Direction, New York Musical Bureau, Catherine A. Bamman, Fortune Gallo, Raoul Balas, Otto-kar Bartik, National Concerts, Inc., Hugo Boucek, Roger DeBruyn and others.

SCHUMANN-HEINK'S WESTERN TOUR

One of the foremost of American writers has best expressed the peculiar position that Mme. Schumann-Heink holds with the American people when he states:

"There is but one Schumann-Heink, and the glory of her art can never be put into words. The world knows and loves her and marvels at her; thousands upon thousands worship her; all hearts are gladdened by her pres-

ence as an old friend will testify. As to her repertoire—few singers before the public now command such a wide variety of selections with which to charm an audience. It includes a range of compositions from the most flexible and delicate in style to the more massive arias in which the extraordinary beauty and grandeur of her organ-like sustained tones are revealed. As one of the most eminent artists of her generation, Schumann-Heink is unique. Her concert tours are a continuous ovation, great audiences being held spellbound by the beauty of her voice. Great audiences come and go away awed, with the recollection of this superwoman's golden-mellow voice and heartwarming personality enshrined in their memories forever.

Managers Selby C. Oppenheimer of San Francisco and L. E. Behymer of Los Angeles have united in booking a California tour for the great diva, which will begin with gala appearances with the Los Angeles Philharmonic Orchestra under the direction of Walter Henry Rothwell, on November 4th and 5th, to be immediately followed with concert appearances in the cities of San Diego, Pasadena, Riverside, Redlands, Santa Barbara, Long Beach, Los Angeles (two recitals), Fresno, Stockton, Merced, Modesto, Sacramento, San Francisco, Oakland, Reno, Eureka, Santa Rosa, Willows, San Jose and other cities. Schumann-Heink will spend the entire months of November and December in California.

Mme. Stanley sang with the Montreal Opera Company, she charmed by her lovely art and appearance, and she scored similarly as the melodramatic Tosca with the Chicago Opera Company. Perhaps her most pronounced success was Mariella in The Jewels of the Madonna with the Chicago Opera Company. One of her favorite roles is Natoma in Victor Herbert's English opera of that name. Mme. Helen Stanley makes it a practice to include one or two operatic numbers in her song recital programs. The prima donna acknowledges the futility of presenting such numbers in cities like New York, Boston and Chicago, but she maintains that other points should have a chance to hear at least fragments of the operas whenever possible.

It is said of Mme. Helen Stanley that she "is singularly unspoiled by all she has accomplished. She makes friends on the stage and off, and never fails to keep them. Her high regard for her art has never degenerated into that unpleasant phenomenon, 'artistic temperament.'" A strong vein of common sense, as well as humor, and a sweet disposition have preserved the same likable qualities in evidence several years ago, qualities so similar to those of the great Nordica, whose memory will ever be held sacred in America, qualities which have caused many to refer to Mme. Stanley as the legitimate successor to the beloved American Queen of Song.

FREDERICK BURR

SCHOLL

The Master of the Wurlitzer Organ

Now Playing the Mammoth Organ at the
Rialto Theatre, Tacoma, Wash.

Press Comment

Rialto patrons are going to like the new Wurlitzer master, Mr. Scholl, if the applause given his Easter program is to be taken as a criterion. His opening number was the Holy City and was beautifully played, reflecting the spirit of the occasion and emphasizing the wonders of the perfect day outside and the flowers and Easter appearance of the inside of the theatre. . . . He plays all of his music without having to refer to his scores, is free from suggestions of stagery in his personality at the console, and pleased folks genuinely.—The Tacoma News Tribune.

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Difficulties Besetting Ambitious Students

The Attainment of a Reputation and Musical Career is Associated With Many Obstacles That Should be Thoroughly Understood in Order that Ambitious Students May Overcome Them

By CONSTANCE ALEXANDER

Is it personal fame or the love of one's art which spurs the striving young artist to persistently seek his goal? Every aspiring student should ask himself this question over and over again. This problem being answered at the very beginning of one's student days a clear path to pursue will be established in your minds. Let us hope it is for the love of art that most of the present music students throughout the country are making the sacrifice. For in every case it is in some way a sacrifice not only to themselves but often to their families, as well. But, I am afraid I shall have to confess that many are thinking only of the glory and fame that their studies may bring them. However sad it may appear, their dreams are oftentimes shattered by a string of circumstances and the inevitable fate that they themselves cannot prevent. If a student is first and foremost true to his own convictions, has implicit faith in his

whose life of continued study and years of experience entitle her to the claim of being wonderful. Then, I question whether it is her voice or her art which is so great. In nine cases out of ten it will be proven that the art surpasses the voice. God may have blessed the singer with this sublime gift but it is in the hands of the individual to accomplish the rest. I made the appointment and heard the young girl sing. I was both surprised and elated to recognize a voice of unusually lovely quality, in spite of the fact that she hadn't the slightest idea of what to do with the organ, even though she told me she had had vocal lessons. Her admiring friend turned to me after she had concluded several operatic numbers, the ruination of many fresh young voices, and in one breath fired at me the following remarks: "Well, what do you think of her? Is she not all I told you? Hasn't she a wonderful voice?"

not say wonderful for what is often promising in the bud is frequently disappointing in the bloom—has she financial backing?" At this remark, my friend looked at me aghast and inquired: "What has that got to do with her voice?" To which I answered: "Almost everything, though not quite, for without that necessary evil she will be handicapped no matter how great her talent or gifts may be." I was informed that several interested parties would be willing to assist her so I then spoke freely. "Well, so much for that; but now comes the serious question. For how long will these people assist her? For six months, a year, or will they see her through with her musical education to its finish? Mind you, I am telling you right in front of this girl that it will not be a matter of a year or two years, but years. If her friends will grow impatient for her to attain success or they become tired of sending her a monthly check, they had better not start her off at all rather than to stop in the proceedings, letting her down with an unfinished musical education, causing her to be unfit to resume another occupation, if making her livelihood depends on her success, and worse even than that, a broken spirit and ill health. Tell these friends to be prepared to spend not a thousand or two but thousands. If they will meet these terms, the girl's voice warrants the trial. People who are able to send a girl East would be in such a position that this money will never be missed by them. Only wealthy people would make such

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L'ENSEMBLE MODERNE

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Ideals and his love for his chosen work is a passion with him then he will have the strength to meet the task which confronts him. The privations he will be forced to endure will be met without a murmur for it is for a good purpose. He will bear many a disappointment with a smile on his face, suffer any amount of hardships and heart aches, bumps and knocks, always bearing up like a man. These tribulations while they are occurring and seem almost disastrous, are in reality blessings in disguise. Things which are handed to us on a silver platter are never worth very much. It is for that which we suffer and struggle for in life which proves most valuable to us and is really worth while. These struggles make us better men and women, strengthening our characters, broadening our views on life in general and making us kinder hearted and charitable toward our fellow men.

Some time ago, a friend of mine asked me to listen to a young girl sing whom she said had a "wonderful" voice. I could not help but smile at this attribute for the word wonderful is really a bit exaggerated even when applied to the most deserving case; naturally more so when speaking of the voice of a novice. This term may be used in referring to some very great artist

and won't she make a great operatic singer?" I answered her questions, saying: "You told me that her voice was wonderful. Are you quite sure you know a wonderful voice when you hear one?" My friend is not specially musically inclined. "But, why do you instill such ideas into the girl's mind? Her voice is truly lovely, but untrained and the bad method in which she has been taught has already left its mark. But in any case I can clearly hear traces of rich, deep and warm tones. Whether she will have a brilliant career is not for either you or me to determine. It remains for the years she devotes to its development to decide that question and also a great portion of what is to be lies within her own self.

"Now since you have asked me these questions I should like to ask you a few and a few which you may consider a bit impudent. However, I mean it well for the girl as well as for those who have her welfare at heart. First of all you say that you want to send her to New York to study? She is very young to go so far away from home alone but since you tell me she is older than the average girl of her age I guess she is capable of taking care of herself in that metropolis. Now, secondly, while she has a splendid voice—mind you, I do



MAURINE DYER

A Vocal Artist of the Highest Qualifications Who has Conquered for Herself Artistic Triumphs in America

an offer. They should consider this as a business proposition. If she is successful, their investment was worth while; but on the other hand if she should not come forth from the battle waving a banner of success, they should consider their money as being placed in an unsuccessful speculation and not hold it against the girl who may have put up a brave fight."

"The voice, as I have said," addressing the girl, "you have now; have you a good musical education? You may be surprised when I tell you there are singers who can not tell you in what key they are singing. They know how to manipulate their voice and there their knowledge stops. In this day of modernism a knowledge of harmony, as well as being able to play at least the piano or violin is an absolute necessity. Otherwise she will be greatly hindered with her progress and may never reach a high place musically.

"Now, in New York City there are thousands of good teachers. Everyone whom you may ask for a suggestion as to whom to study with will give you another name. But should you be recommended to a teacher whose personality appeals to you and is kind and sympathetic you may have the good luck of finding in her a most

(Continued on Page 38, Column 1)

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THE "SO DIFFERENT" PROGRAM
A SINGER WITH A MESSAGE

DIFFICULTIES BESETTING STUDENTS

(Continued from Page 36, Col. 3)

capable instructress. This may be accomplished after hunting about for weeks, and after having made various changes. She would be most fortunate in being satisfied with her first choice even though the student may know what she herself requires and what constitutes a good teacher; most young students don't. If the teacher urges her to take up singing with the idea of making it her profession, if she, after a few lessons, gives her new pupil operatic arias, telling her she sings them as well as many an artist and that she will shortly be able to appear in public for she could earn money immediately if necessary, then the poor student has most decidedly made an unwise choice. But if, on the other hand, she selects a teacher who leads her slowly but surely through daily exercises of tones and scales for the strengthening of the breathing apparatus, for that is the foundation of her artistic future to be built upon, and I may add too much time can not be devoted to the fundamental work, she has fallen into the hands of a teacher who is not a quack but one who understands vocal development. If she does not go into ecstasies every time the girl sings a good tone and paints for her a brilliant future; but impresses upon the girl to have patience and to study music with the idea of wanting to know it in order to appreciate art in general so as to be able to recognize the merits of the famous men and women whom she should be encouraged to listen to, this again will show that she is a splendid teacher. In speaking to Madame Sembrich once I recall her saying to me: 'Girls make their first big mistake by appearing in public before they are ready. Whenever I take a new pupil it is with the understanding that they will not appear anywhere before I consider them absolutely finished and ready to make their debut as young artists and not as advanced pupils. It is a ruin of their futures and an injustice to the public, for the public does not want to hear amateurs in

exist in the Chicago Opera Association. Where, then, is the singer to gain her necessary experience in the United States? The chorus? Well, perhaps; but even there a tremendous amount of dramatic training is required, as well as a thorough knowledge of the entire operatic repertory in order to become useful in that capacity, in such organizations. For instance at the Metropolitan the opera on one night is a modern French, the next a Wagnerian music drama to be followed on the next night by an Italian opera or a classic such as a Mozart or Gluck opera. Each of these works represent a different style of singing and action. Do you not think that this type of work demands a great deal of schooling? Perhaps if the singer is fortunate enough in having some influential friend who will speak in her behalf a hearing with the director of the opera house may be secured and perhaps result in an operatic contract. Now we come to the point as to whether she will be given her opportunity to sing a role in which her talents may be revealed. No. For several years she may sing a few minor roles, notwithstanding the fact that during these years she has constantly grown artistically, and gained in poise and experience. But, as long as certain roles are monopolized by certain artists who are considered to be box office attractions, the chances for the young, fresh voice and ambitious artist are very slim. If she becomes an understudy to a prima donna who for some reason cancels a performance her long-hoped-for opportunity may come to pass. But not before. I know of several such cases.

To become a concert artist the first thing that the singer will be told by the New York manager is that a New York appearance is an absolute necessity in order to receive the New York criticisms. These if favorable will enable them to secure out-of-town engagements more readily. They are also informed that they will have to foot the bills for an Aeolian or Carnegie Hall recital which usually amounts to from \$500.00 to \$800.00. This amount goes for rental, advertisement, manager fees, etc., for as the singer is told, they are not known and the house will have to be papered in

musical world that she has something novel and of interest to offer. How else are we to know that she exists unless we are to read about her and to be informed by all that she is very fine? Everyone can not journey to New York to hear these new artists. But at least we can read about them so that when they do visit us we will be already familiar with their names and of their activities. To become famous is to become known. Therefore how can one be recognized unless it is to be read of and talked about in any way or manner possible? It pays to advertise and the result is packed houses with friendly and enthusiastic audiences.

So now, you may have some conception of the task which you are undertaking. In spite of all that I have already pointed out to you there are still several points in which I prefer not to go into details. All I can say to you is to keep your confidence in your own ability for you will need an overdose of it. You will find that the people with whom you come into contact in the East, the teachers as well as people for whom you may sing in order to get their opinions, will treat you quite differently from those whom you know at home. They will tell you the truth and often the truth hurts. These strangers will not consider your feelings as did your parents and your good admiring and ambitious friends. These very friends have perhaps meant well by you for they love you, but this continual flattery and praising is oftentimes the means of preventing young singers from gaining their right place. They have become spoiled, their heads have been turned and they do not take themselves and their art seriously merely because they have had a taste of success at home where their concert was attended by their friends. The world at large is cruel and cold and when you sing away from your home town you either deliver the goods or you do not.

So if you really have all the qualifications which I have told you are absolutely essential, voice, brains, personality, individuality, temperament, coupled with a tenacity and absolute reliance in your own self you may realize your fondest hopes and ambitions. Aim high



KAJETAN ATTL'S HARP CLASS

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opera or on the concert stage. The teacher's studio is the place for auditions. It would be a wise idea for many teachers to follow Madame Sembrich's viewpoints."

After this I continued by pointing out the difference to her of the requirements of the operatic and concert singer. In both cases she has to have BRAINS. That is as essential as the voice itself. She must be endowed with personality as well as temperament. If she chooses the opera as her forte she must be histrionically gifted but if she decides on the lieder for the medium of her expression she must be creative as well as being blessed with interpretative powers. She must through her own personality reach each and every individual in the audience, she must through her voice create every possible emotion and make her audience live with her through every mood contained in her songs. The operatic stage on the other hand already contains atmosphere brought about by the scenic effects, costuming, and the dramatic action of the play and of the artist. All this is lacking on the concert platform. There the singer stands with only her accompanist and the piano.

Let us go on a bit to the point of where the pupil after diligent hard work and study is told by her vocal teacher, operatic coach, teacher of languages and her dramatic coach that the day has come for her to make her plunge into the operatic arena. Now that she is ready, where will she find her long-awaited opportunity? Opportunity is what every singer needs. Will the Metropolitan Opera Co. take a young singer fresh from the studios of her various teachers? No. Why? Because first of all it wouldn't be fair to the debutante. Her inexperience would be constantly in evidence while appearing alongside of these world-famous artists with whom she would have to stand comparison. The audience does not care whether she is making her debut or not. All they consider is the fact that they have paid seven dollars and demand to hear a finished performance rendered by finished artists. The same conditions

order to get an audience. Papering a house means to give the seats away to whoever will attend. How many young singers at the outset of their career have that sum ready to invest in such a venture? Will your friends continue to supply this necessary cash? In some cases, yes, but in most cases, most emphatically no. By this time their patience has been exhausted as has their purse. And very often, too, the singer at her first public appearance in a city like New York where there is only a place for the truly great, is so overcome with nervousness that she does not give of her best and so sings at a disadvantage. The critics being veterans in their professions are not too lenient and review her as they would a Schumann-Heink or a Geraldine Farrar. What are the consequences? Many of these singers are never again heard. On several occasions I have been told that certain singers themselves engage the Eastern orchestras in order to make an appearance at a symphony concert. There are several ways in which this can be accomplished. Either you engage the orchestra outright or else pay for every unoccupied seat throughout the house besides giving a certain fee to the conductor. If you had drawing power the seats would have been filled. In any case your appearance has been bought and paid for.

Did it ever occur to you that an advertising campaign has to be arranged? When a grocer has a new breakfast food he wants to place on the market, he has to make it known to the public in such a manner that it will tempt them to wish to taste it. So must the artist present her ware on the market and her stock is her voice. She must advertise herself and arouse the public's interest in her to such a degree that the managers and public alike feel almost compelled to hear her. Her press notices must read well; her photos must be unusually attractive, as personal appearance makes a decided impression; her advertisements in the musical as well as other papers must catch the eye immediately. On the whole she must make known to the



MISS ELIZABETH SIMPSON

One of the Hay Cities' Most Esteemed Pianists and Pedagogues Whom Wagner Swayne Considers Specially Competent

for you can not form too lofty a standard for yourself or your ideals can not be too great. For at least if you set out with these aspirations you can not fall far below even though the pinnacle of your dreams may never be attained. The greater your position may become the more you will have to struggle to maintain that hold upon the public. The public, I need not remind you, is very fickle and there are, too, new stars who are waiting to usurp your throne in the artistic firmament. Work, Work, Work is the keynote to a successful artistic career. Every sincere and great artist will tell you that.

ALICE GENTLE WITH BEHYMER-OPPENHEIMER

Alice Gentle, who perhaps with more meteoric speed than any of her contemporary prima donnas, has risen to the top rung of the operatic and concert ladder, has placed her entire California and Southwestern business affairs in the joint hands of the managerial firm of Behymer and Oppenheimer of Los Angeles and San Francisco. These enterprising Western concert directors have already arranged a comprehensive list of appearances for their young star and announce that all inquiries for Miss Gentle's concert appearances will be welcomed through their offices.

There can be no doubt but that the outstanding features of the Scotti opera season in the two California metropolises were the successes of Alice Gentle and Geraldine Farrar, and the critics of both cities freely expressed themselves in such a way as to make it clear that Alice Gentle had need to take second place to no one during these engagements. Still fresh in the memory of music lovers are her outstanding triumphs during the summer season at Ravinia Park, Chicago, and it is expected that ere long Alice Gentle will be one of the leading artists of either the Chicago or the Metropolitan organizations, both of whom are now flirting for her services.

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Teaching Music for Violinists Culled from Various Publishers

Every once in a while I receive a few things for violinists' repertoire from different sources, so I have formed the habit of grouping them when there is a nice little pile to be of special interest to those who play and teach the instrument.

Carl Fisher's firm stand foremost as publishers of violin music in America, Schirmer's second; so it is fitting that I discuss the former's productions first. The text book they send, "Right-Arm Gymnastics," by Paul Sloeving, are selected and annotated bowing studies for daily use. These are, of course, invaluable to the serious student; the more experienced artist, too, can find help here in refreshing his technic with excellent Etudes, clearly designed to get good results. It is very comprehensive, and well edited. As has been their custom, this firm publishes the compositions of some of the best violinists now before the public, and those received are representative of the American creative artist. There's Spalding, Gardner, Eddy Brown; also among others, Thibaud, and for 'cello, the well-known Bely; and the virtuoso, Maurice Dambois.

Spalding has a new series of five splendid compositions: Op. 7. In mood, style and character they are all vastly different. Brilliant and effective (and, of course, difficult) is "Castles in Spain," dedicated to Arthur Whiting; "The Letter de Chopin" is imitative of one of that master's Mazurkas, though directly recalling none.

on the order of Schubert's Bee. His Caprice Russe is brilliant, interesting and rhythmically attractive. It always stirs up an audience. The 'cello repertoire is not large,—these should prove welcome additions.

Jacques Thibaud has transcribed a Dance Espagnole of Granados for Violin, which lends itself well to the instrument. It's not only good fun to play, it's fun to hear and audiences are bound to love its snappy pizzicati and attractive rhythms. Two selections, more adapted to teacher's use than the above have been, are Claude Rader's Valse Petite and Spring Time. They present few technical problems and are melodious.

Consulting the Schirmer's catalogue, let me point out some high spots of special interest to teacher and student. Cesare Sodero's Preludio Appassionato is big stuff; emotional and modern, it takes an advanced student to appreciate, as it is very difficult to play. Richard Bigg's Sunset Meditation, originally piano music, is arranged for violin by Walter Kramer. It is sentimental stuff, of direct popular appeal. These pieces in first position by Henry Burck are all well worthy of investigation, and should be good relaxation for the young fiddler. So are Hannah Smith's three easy pieces, with attractive titles and cover. Maurice Baron's Chausonette is more pretentious and bears a dedication to Jascha Heifetz, who has, I understand, programed it. It requires a light bow, and is effectively written. Gustave Ferran has rivaled Gounod in composing an aria for violin, to Bach's C minor Prelude, which he dedicates to Zimbalist. It is effective counterpoint, has a good line and is melodious. Whether it is the soul of the prelude which Bach hid away, I cannot judge, good violin melody it certainly is, and as a composition tour-de-force, demands respect.

Some Attractive Songs From G. Schirmer's Catalogue

Schirmer's lists include many lighter songs than I

Pearl Curran's well known Rain, Ho Mr. Piper, and Life, are now issued for low voice, and she has two new ones, Evening and Pastorale, for medium voice, which are simple songs, and will be welcomed by all who know her type of music; they are pleasing, and will satisfy a mixed audience. She always writes her own texts. Men will like to do Kenneth Marchison's Captain Kidd, as it's a light song, with a good rhythm and easy to put over; so is John Prindle Scott's Old Road, and men will do it better than the ladies; I judge it would make a good male chorus. Two poems of Mme. Enrico Caruso are set by Buzzi-Peccia, one, Gloria's Lullaby, and the other, Spring, which is far more conventional, from the musical side. Kathleen Blain Clarke, who has the knack of writing light and attractive songs, has three new ones for high voice, and of them let me just mention the last, In the Falling Snow, as it is the most poetic and spontaneous of the three; it sounds well.

Our own Wm. McCoy is represented by a duet from his opera, Egypt, called The Farewell, for soprano and tenor. It has the Oriental color one expects, and a lovely smooth melodic line, which should make it welcome to those in search of duet material. The text is also by a Californian, Chas. K. Field. An Italian version is also included, though I should prefer to hear it in its original dress. How effective it is in the opera I cannot say, as I only have the duet to hand, but I certainly can and do say that it is beautiful music, and will be worth hearing anywhere. Perhaps, who knows, we may yet have the pleasure of hearing it at the metropolitan.

If you like dialect, let me suggest Gulon's Little Pickanniny Kid, an effective love song, In Love's Star, by Locke (particularly so for encore), three by F. Ben-nike Hart, of which Henley's poem, Your Heart is Trembling to My Tongue is the best sustained effort;



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From the Cotton Fields has a fascinating, swinging melody, based on a syncopated base, recalling negro rhythms. It has the melodic elements of success and the harmonic dress is colorful and expressive. The "Gavotte Caprice" has charm, and the arrangement of an air of Lully's, for the G String is a very beautiful melody, reverently handled. From these and other music of Mr. Spalding's which I have recently heard, The Etchings, published by the Composers' Corporation, I find him to be the most serious and musicianly of all the younger American violinists, composing for their instrument. His wide harmonic vocabulary, his rhythmic variety and balance of form show him to be a splendid composer from whom we can expect much.

Samuel Gardner sends us an arrangement of Swanee River which he calls Old Folks at Home and a Romance. I believe he included these in his programs on the Coast, so you have probably heard them. But let us pause to say that the former is frankly a modernized affair, which doesn't appeal to me, as I do prefer old folk melodies unadorned. Mr. Gardner has done a splendid piece of work, but still I do not feel it in this dress; though, of course, it will have a wide appeal. I prefer Romance, an original work. It has a Russian tinge and a haunting melodic charm. It is one of the best things I know of Mr. Gardner, who has played it for me as well as his splendid concerto, as yet unpublished. Eddy Brown's contribution to my list is an arrangement of a Russian Lullaby of Grandel. It is, in every way, quite unpretentious, and I have seen better adaptations from Mr. Brown before this.

Maurice Dambois' compositions are simple, have charm and appeal. There are no exceptions. There is a First Berceuse with a lovely melodic line—Libellule; a more technically difficult thing which requires extremely careful bowing, and is for the 'cello, somewhat

usually find there, and some are particularly worthy of mention; most of the composers are familiar, though it is pleasant to run across a new name occasionally. Let me mention a few of the distinctive ones first. One which attracted favorable comment, on its first hearing, was Roland Farley's Night Wind, sung recently by Miss Hempel at her annual New York recital. The text, by Eugene Field, is well known, and it is the clever imitation of the wind, in chromatic triplets, which made the song the success it is. Of course this was largely due to Miss Hempel's extraordinary legato singing, but the music is very clever, and when well sung will have a deserved success. Next I will mention Mr. Hageman's new song, Happiness, not easy to sing or play, yet carrying a message of joy which will make every singer glad to overcome its difficulties. It's a corking climax to a group. Alice Barnett, known for some exceptional settings of Browning, contributes three new love songs, for high or medium voice; of the three, her most successful is, to my mind, Days That Come and Go. It has feeling, a gracious melodic line, and will appeal because of its sincerity.

Ever fertile Percy Grainger gives us another one of his inimitable settings of British Folk Music, the Sprig of Thyme, is in every way characteristic of his work, and is inscribed to his mother. In his rather modern setting, with his demands on the modern pedalings, Mr. Grainger has somehow preserved all the old time flavor and has given us a delightful bit. Mme. Engell gave it its first hearing recently, where it scored a hit. Among the others I received (and there is a goodly pile) I want to select those which are, I think, of the most interest. One cannot mention them all, or one's criticism would sound far more like a shopping list. All of those I speak of will be welcome to recital programs or studios, and are usually available for high as well as low voice.

Elizabeth Coolidge's two lovely settings of Noyes' Slumber Songs of the Madonna, which are worthy of the fine artist soul of the donor of the annual chamber music prize; Sachnowsky's Clock appears in an English edition, a most remarkable song; last, but by no means least, is A Clear Midnight, a setting of a Whitman poem by Lynnel Reed, for medium voice; it bears a spiritual relationship to the Songs of Darkness of Musorgsky, and to those who are familiar with those magnificent songs I need not say more. Those who want a restful, deep and sustained song (men especially), can do no better than to learn and enjoy this one.

INCIDENT IN CHARLES COOPER'S CAREER

While Charles Cooper, the pianist, was a member of Bauer's master class in Vevey, Switzerland, one summer before the war, he was one of those chosen by Mr. Bauer to play at one of his informal musicales, which were frequently held at the villa, which had once been the studio of M. Courbet, the distinguished French painter. Audiences and surroundings fitted admirably, and among the distinguished guests was Mr. E. J. de Coppet, the generous and artistic founder of the Flonzaley quartette. Mr. de Coppet was immediately attracted to the young pianist, whose playing, he said, so deeply moved him, and whose sensitive interpretative gifts satisfied his artistic feelings as only Paderewski's had done. So Mr. Cooper's playing of the Brahms F minor sonata won for him a deep and true friendship. It is interesting to note that Mrs. de Coppet, who is one of the best known amateur pianists in New York City, has been a pupil of Mr. Cooper's for some years past, appearing frequently with the Flonzaley Quartette in private recital.

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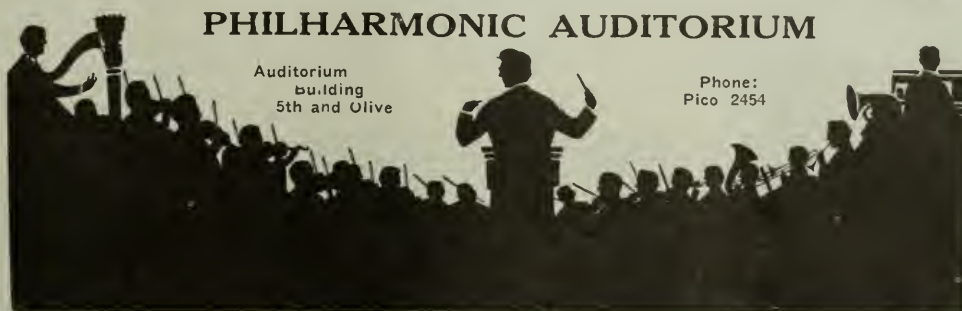
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The House of Sherman, Clay & Co.

A Brief Review of the Past Fifty Years, Dwelling Particularly on Its History in San Francisco

The founder of Sherman, Clay & Co. is Leander S. Sherman. How he celebrated in 1920 his fiftieth year in the music business—by retiring from the presidency in favor of Mr. P. T. Clay, son of his late co-worker, Major Clay, and himself becoming Chairman of the Board of Directors—was related in May "Harmony." The history of any nation, state, institution or business is the history of men—so we will begin with Mr. Leander S. Sherman. Mr. Sherman came to California about 1861, at the age of fourteen. His boyhood had been spent in Boston. Arrived in San Francisco, after a rough trip by steamer and across the Isthmus of Panama, he secured a job as apprentice in a clock store. It was a big task just to wind up all the clocks every night, or every eight days, as circumstances required. From winding clocks this young man was promoted to repairing clocks, and this gave him his knowledge of such mechanisms.

At that time a three-story building occupied the southwest corner of Kearny and Sutter streets, the site of the present home of Sherman, Clay & Co. The corner store of this three-story building was occupied by A. A. Rosenberg, a music dealer, from whom Leander Sherman secured his next job. Of course at that time there were no Victrolas, but there was mechanical music. Old timers will remember the music boxes of a vanished generation. These music boxes operated cylinders, studded with needle-like projections, against the appropriate metal reeds, and, as they revolved, struck the

man, Clay & Co. was established. These were the days of Adelina Patti and other famous concert stars, both remembered and forgotten—all of whom began to find their way to Sherman, Clay & Co., the rising young music house. And ever since with the association of the House with the Steinway, the Duo Art and the Victrola it has been in close contact with all the world's great artists.

In 1883 the owner of the property on the northeast corner of Grant avenue and Market street wanted to build a building as soon as some litigation had been settled. Sherman, Clay & Co. felt that this would some day be a very fine retail location so a branch store was here opened in a two-story frame building. This store was maintained until 1886 but as the owners were not in a position to build at that time, the two stores were combined into the one at Kearny and Sutter streets. In 1886 the firm took over the organ business of Bergstrom & Co., and for several years operated a pipe organ factory at 29th and Mission streets. This property was recently sold by Sherman, Clay & Co. The time came when the enterprising firm of Sherman, Clay & Co. had a chance to buy out the firm of the Mathias Gray Co.; this was another important milestone. By that purchase the house came into its alliance with the Steinway piano—the instrument whose name is more closely linked with Sherman, Clay & Co. than any other except, of course, the Victor Victrola. This was in 1892. Mathias Gray had occupied a store at 206 Post street, above Grant avenue, for many years. Sherman, Clay & Co. continued to operate this as a branch store for some time.

The association with the Victor Company came in the

Carthy had come to Sherman, Clay & Co. as a lad in 1887. This was the last change in the personnel of the board until 1920 when Mr. Sherman became chairman of the Board and Mr. P. T. Clay president. During the growth of the firm, Mr. Sherman entertained the fear of a fire wiping out the store and the lease. Early in 1906 he took the matter up with the Eyre family, owners of the property, and secured their promise that in such event, the lease would be held for Sherman, Clay & Co., first of all.

Mr. Sherman then left for New York to join his family who were in Europe. A few days prior to the date of sailing occurred the great earthquake (April 18, 1906) and fire which not only wiped out the home of Sherman, Clay & Co., but all the business portion of San Francisco. Mr. Sherman canceled his trip and hurried back to a chaotic and it seemed, hopelessly ruined San Francisco. He found that those he had left in charge had sprung immediately forward in the emergency. Immediately after the fire an office was opened in Mr. P. T. Clay's house at the southeast corner of Clay and Steiner streets, with Mr. Fred Sherman in charge. This was opened for the purpose of trying to locate burned pianos, collect accounts and as a bureau of information.

The main San Francisco office and store were moved to the Oakland store and inside of three days the wholesale department was filling orders from the Oakland retail stock. It was thought that there would be no business in San Francisco for many months but inside of two weeks Mr. Fred Sherman sent over an order for some stock as he had sold Mr. Clay's piano and talking machine out of his house—he wanted more goods to sell. The back yard of the house at Clay and Steiner streets was roofed over and a very attractive little store was constructed where a complete stock of musical merchandise was installed. Mr. Fred Sherman was manager. Mr. Henry Schomberg had the Piano Department and E. R. Armstrong (present Fresno manager) had charge of the Sheet Music, Talking Machines and Musical Instruments.

The headquarters organization remained in Oakland until June, 1907, when it was moved to a one-story frame building which had been especially constructed on Van Ness avenue between California and Sacramento



L. S. SHERMAN
Chairman of the Board of Directors of Sherman,
Clay & Co.



P. T. CLAY
President of Sherman, Clay & Co.



FRED R. SHERMAN
Vice-President of Sherman,
Clay & Co.

reeds and made melody. The mechanism was similar to that of a clock. That was young Mr. Sherman's job—to keep the "clockwork" running and to fix broken instruments. He also had other jobs—sweeping out, moving pianos around, selling and doing whatever might come up in the course of a busy day. Young Mr. Sherman wasn't afraid of work, however.

In 1870, Mr. Sherman boldly approached A. A. Rosenberg, his employer, with an offer to buy him out, and Rosenberg accepted. Mr. Sherman raised the money somehow. He scrupulously took care of his obligations, and the business grew. "There never was any trouble about getting business. The only trouble was to get the money to do the business with," remarked Mr. Sherman the other day. The store at that time consisted of a small frontage on Kearny street at the corner. About 1875 came another important step in the growth of the House—the 55-foot frontage on Sutter street, immediately to the rear, was rented and added to the growing establishment. Upstairs there were offices, not a part of the music establishment. But gradually these were encroached upon, and by 1885 the whole building was being occupied by Sherman, Clay & Co., and a fourth floor, under a new mansard roof, had been added.

At this point in our narrative we will turn to Major C. C. Clay. Major Clay had been in the wholesale grocery business in Memphis, Tennessee, but the climate there did not agree with his wife and in 1874 he and Mrs. Clay made a tour of the Pacific Coast. They were very much impressed with San Francisco and during their short sojourn here, Mrs. Clay's health was greatly improved. As a result Major Clay moved his whole family to San Francisco in May, 1875. He became associated with the Pacific Bank and through that institution became acquainted with Mr. L. S. Sherman. He was seeking for an investment and realizing that the young music firm could use more capital he invested his money with Mr. Sherman; in 1879, the firm of Sher-

late nineties when Sherman, Clay & Co. arranged for the representation of the Victor product on the Pacific Coast. Next to Mr. Leander S. Sherman, Mr. Ferdinand W. Stephenson is the member of the firm of longest service. He started with Sherman, Clay & Co. in 1884. Mr. Sherman and Mr. Stephenson are the only original members left of the first Board of Directors. Sherman, Clay & Co. had been incorporated July 29, 1892, for one million dollars. The members of the original board were: L. S. Sherman, president; C. C. Clay, vice-president; L. F. Geissler, secretary; Leonard Georges, treasurer; F. W. Stephenson, assistant secretary. The board was increased to seven August 11, 1902, when Mr. Sherman and Major Clay decided to bring their two sons, Philip T. Clay and Frederic R. Sherman, into actual association with them in the firm.

In August, 1905, Major Clay died, which was, of course, a great loss. In September of that year the House lost one of its strongest and most active members in Mr. Louis F. Geissler, who resigned to become General Manager of the Victor Talking Machine Co. Mr. Geissler had been with Sherman, Clay & Co. twenty-two years, having come from Nashville, Tennessee, to take charge of the Musical Instrument Department. It was due primarily to his wisdom, vision and foresight that Sherman, Clay & Co. grasped the opportunity to ally itself with Mr. Eldredge R. Johnson, Mr. Leon Douglas and the Victor Talking Machine Co. Mrs. C. C. Clay and Mr. Harden L. Crawford (son-in-law of Major Clay) were elected to the board in 1905 to fill these vacancies.

Mr. Leonard Georges, who had been with the firm for thirty years, having started as a boy in a minor position and having worked his way up to director, vice-president and head of the Piano Department, felt that he would like to revisit Sweden. So after the fire of 1906 he resigned and Mr. Andrew G. McCarthy was elected director and treasurer in his stead. Mr. Mc-

Carthy had come to Sherman, Clay & Co. as a lad in 1887. This was the last change in the personnel of the board until 1920 when Mr. Sherman became chairman of the Board and Mr. P. T. Clay president. During the growth of the firm, Mr. Sherman entertained the fear of a fire wiping out the store and the lease. Early in 1906 he took the matter up with the Eyre family, owners of the property, and secured their promise that in such event, the lease would be held for Sherman, Clay & Co., first of all.

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(Continued on Page 44, Column 1)



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Community Music in California

By Alexander Stewart

Organizer for Community Music in California, for Community Service, Inc.

It may truthfully be said that Community Music has made definite progress in California during the past year. This not only applies to the music work of Community Service throughout the State, but also to the good work which various individuals and organizations have promoted along the line of this broader appreciation of music in general.

Organizations and institutions such as the California Federation of Music Clubs, the California State Music Teachers' Association, the Extension Division of the University of California, the Music Department of the California Federation of Women's Clubs, the College of Music of the University of Southern California, the State Normal or "Teachers" College of San Francisco and other organized bodies, have shown an increasing desire to promote music along broader lines. The work done by these organizations has been reflected in the community organization work of Community Service as promoted in a number of California cities and towns, and has made easier the progress which Community Service has made toward permanent community organization along musical and recreational lines generally.

The true test of any work lies in its permanent values. The continued interest of communities in the music work which Community Service has undertaken in a

Valley, which so generously supports an artists' series of concerts each year, also has plans for a Music Week to be held November 27th to December 3rd. The local Community Service organization of Visalia has already appointed committees to work out this event which will include a music memory contest, a community music class similar to the one held at the San Francisco State Teachers' College last July, and the organization of a community chorus on a permanent basis.

Oxnard is another town which is contemplating the organization of a community music program under the supervision of Community Service.

Several other California cities are feeling the urge of community music and are about ready to extend an invitation to the National organization of Community Service to come and help them promote their music work along the broader lines.

San Francisco will, of course, know more about the real values of Music Week after the celebration of this event which is planned for October 30th to November 6th, and which promises to awaken the musical consciousness of the city as never before. Here, as in so many other cities, the musical forces of the community have found a neutral meeting ground for the promotion of community music activities in the local Community

ing its aid to the work of organizing community music upon broad and permanent lines.

Communities, organizations or individuals, who desire advice or assistance in the promotion of music work along community lines may avail themselves of the privileges offered by the National Headquarters of Community Service, Inc. The headquarters of this organization at One Madison Avenue, New York City, constitutes a clearing house for information, literature and service generally to those who are interested in this work. Song leaflets for community singing, lists of musical selections suitable for community choruses, glee clubs, orchestras and bands, and plans for organization work in community music, may be obtained by writing W. C. Bradford, Director of the Department of Music, Community Service, Inc., at the above mentioned address.

Co-operating closely with Community Service in this work in many communities is the National Bureau for the Advancement of Music, of which C. W. Tremaine is director, and whose headquarters are also in New York. This organization has rendered especially valuable assistance in the Music Week activities in California along the lines of publicity and is prepared to furnish such effective material for publicity purposes in connection with Music Week promotion.

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number of California cities is shown in the fact that music committees which were organized some months or a year ago, are still actively functioning with definite programs for the future.

The city of Long Beach was the first California community to organize a Music Week under the supervision of Community Service. The Community Music Committee in Long Beach has maintained a permanent organization and promoted activities throughout the year, and is now actively engaged in planning a second Music Week to be held December 3rd to December 10th.

In Sacramento, the Music Committee which so successfully directed the Music Week Program last May in co-operation with Community Service, has organized upon a permanent basis and has made plans for community music activities to be carried out during the coming year with the objective of a second Music Week to be held next Spring.

In Los Angeles over one thousand different musical programs and events were held during the Music Week last June. Plans are now under way to conserve the permanent values of the activities promoted through Music Week by the organization of a Community Music Committee, comprising in its membership representatives of every group in the city which is vitally interested in the promotion of music upon a community-wide basis. Here, as in the other California cities which have promoted Music Week, it is the intention to work with and through the existing Community Service local organization which is already functioning so successfully in community work in the broader field of leisure time activities.

Modesto, which held its first Music Week last May, is also contemplating permanent organization of its community music forces through the local Community Service work.

The thriving town of Visalia in the lower San Joaquin

Service Recreation League with its already well organized program of leisure-time activities.

San Diego also has a splendidly organized Community Music department of the local Community Service organization and has been doing constructive work along varied lines of musical endeavor for some time.

Although not functioning as a direct Community Service activity, Hollywood has one of the best developed community music programs of any city of like size in the country. One need only to visit the weekly rehearsal of the Hollywood Community Chorus to get the real spirit of community music work along both social and cultural lines.

In this rather discursive summary of community music activities in California, it has not been possible to touch upon the work which is being done by every community or organization. Some mention should be made, however, regarding the work of the State Fair of Sacramento in promoting amateur and professional band contests and the resulting stimulus which is given especially to the organization of both adult and boys' amateur bands throughout the State by this annual event. It is also good to know that the State Fair endeavored this year to inaugurate a similar competition along choral lines. Owing to the late date at which this plan was launched it was not found possible to successfully promote this event this year. It is expected, however, that the Fair authorities will undertake the project again next year, giving choruses throughout the State ample time in which to prepare for the contest.

It should be gratifying to musicians, organizations and individuals, who are interested in the promotion of music as an integral part of the social and cultural life of our communities, to know that a national organization such as Community Service, Inc., with its honorable record of achievement in the field of leisure time activities, both before and during the recent war, is lending

the Ada Clement Piano School has become the Ada Clement Music School, with the following well-known musicians as heads of departments: Ada Clement, pianoforte; Lillian Hodghead, Children's Harmony; Albert Elkus, Theory and Composition; Artur Arglewicz, Violin; Stanislas Bem, 'Cello; M. Anthony Linden, Flute; Kajetan Attl, Harp; Caesar Addimando, Oboe, and Symphony School; Gaetano Merola, Opera School.

The growing interest in the serious study of music is shown by the increased demand for normal courses, which are conducted by Miss Clement and Miss Hodghead, whose work with the world's greatest pedagogues in music and the best known masters of theory and composition, qualifies them for preparing teachers of music. Their experience in teaching and ceaseless search for the best teaching material has made possible a graded course in pianoforte and harmony, covering a period of eight years, which is as complete as can be found anywhere.

The addition of various departments makes orchestras possible, and a junior and senior orchestra are being organized. With the beginning of the 1922-1923 season, a vocal department will be added. A well known Eastern singer and teacher will head the department, the announcement to be made later. Miss Clement's many friends will be glad to know the organization of the school being almost complete that she will be able to devote more time to solo and ensemble work and will be heard in concert here and throughout the State.

Claire Dux, soprano, and Tino Pattiera, tenor, both of whom are to sing leading roles with the Chicago Opera Company, arrived here on Tuesday on the Olympic. Mme. Dux will make frequent concert appearances and she has been engaged to sing at some of Richard Strauss' concerts. Mr. Pattiera is also booked for many recitals.

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Materia Musica

A New Text Book of Composition Recently Issued by the Jomelli Studios,
Hotel Richelieu, San Francisco, California

By GEORGE EDWARDS

The materials of music are presented in the composition classes of the Jomelli Studios in the evolutionary order, in accordance with modern pedagogical theory: that the path the race has tracked out in bringing the art into existence is the natural way of the individual student, who requires to know the facts of his great social inheritance of a complete musical form. Part I of "Materia Musica" which has just been issued, is devoted to pre-tonal music—the materials of which drum-tunes are composed—including the fundamental rhythms and simple phrase-balances of primitive percussive melodies. It is entitled "Time-figures."

The method used is dictation. Writing from dictation is psychologically similar to recording the up-welling product of the auditory imagination: if students can record what they hear objectively, they can do the same with their imaginative creations. And in the normal talent the imagination grows with the power of recording its product.

Nearly all the time-figures classified in the early pages of the work form the basis, one or another, of the time-outline of some well known melody. For instance, in teaching the "two-tone beat-figures" (p. 3) Comin' Thro' the Rye is used. It is based (in its time-outline) entirely on the second row of the list, composed of a "long" and a "short" alternating with the "retrograde inversion" of this figure. Varying the dictation, the teacher sings or plays the melody as if the tones were all of equal length ("Equal Beat-Figure No. 1"). This may be followed by the Rye Waltz (Unequal Beat-Figures, Row 1) and the figures of the actual tune (2nd row), arriving at the more striking waltz-

typical dances (all the standard ones are classified in the middle pages of the present book) develops an understanding of measure-groupings with reference to the very delightful study of dances old and new.

"The evolution of Rag-time" (pp. 8-10) provides a basis for the criticism of popular music, which is not all "bad" by any means, nor is it all esthetically good. It is a highly important field, however, for probably nowhere else in musical history can the steps be traced of a development of time-materials. "They are all frequently present," to quote Miss Glyn again, "in the most primitive specimens, and there is nothing to indicate with any certainty that one is older than another." But here, in our own generation, is a complete evolution of a time character. Rag-time is not simply syncopation, as is commonly supposed, but is the systematic employment of certain time-figures, each stage of its growing complexity being traced in the examples selected from Section A to Section G.

Suggestions for transition of barring, a common feature of modern composition, follow, with a table showing the relation of beat-speed to emotional imagery. For the fundamental imaging power of music is in the speed of the beat, and the student is drilled in the perception that a high speed of tones may be heard in a movement of the slowest beat, and vice versa, without changing the fundamental character of the piece. If music is the image of emotion (whereas the other arts accomplish this only indirectly: through the imaging



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JESSE GLICK

A California Writer of Song Lyrics Whose Poems are in Demand by the Most Noted Song Composers in the Country

form (3rd row), and the barbaric quality given to it by substituting the last row of figures.

When students can read and write these subtle variations with ease, the "three-tone" beat-figures are taken up, and so on. The third one of these is the basic figure for one of the simpler types of "rag-time." (See "The Evolution of Rag-Time," p. 8, sec. B). The first figure of the fifth row is peculiar to "Estudiantina Waltz," which is dictated for the purpose of ingraining the student's consciousness with both its feeling and its written form. (In dictating, the melody should be sung or played, but only its "time-outline"—in the early stages of the work—should be written. Even at a later stage, when pitch-outline is studied, the time-outline of a given melody should be recorded first, to serve as a natural framework for supporting the letters). The first figure of Row 4 is basic in the gospel hymn Beautiful Isle—a figure which singers and even violinists, not to mention pianists, commonly blur in performance, or confound with the first figure of Row 6. This last may be studied in the many repetitions it enjoys in Mississippi Waltz. All this implies that there is a technic of time-figures, which may be the natural starting point for mastering the literature of any instrument or of the voice. "Time-outline," says Miss Glyn, in "The Evolution of Musical Form" (p. 155), "forms no inconsiderable part of the technic of an instrument, and effective orchestral writing is as much dependent upon congenial time-outline as on congenial pitch-outline."

So also with the "Bar-figures" and the "Dance-figures." It is the author's theory that the origin of the bar-line in music was the necessity of marking off the groups of steps peculiar to the various dances. The dictation of

of objects) then it is important that students of composition should understand the imaging values, functions, and powers of their materials at each stage of study.

Part I, which comprises the present installment of "Materia Musica" is designed to cover about ten weeks' work of two class-hours per week. At the end of that time, students should be able easily to compose drum-tunes of two phrases in any rhythm they may select, and with varying phrase-balance, as in the "Studies" (pp. 15-16) which are the work of the author's own pupils in such classes.

Any musical work stands or falls primarily with the balance of its time-materials. If its time-balance is weak or awkward, no grace of melody, no richness of harmony, no splendor of orchestration can save it. When the students can write beautiful drum-tunes then, and then only, are they prepared to "go in" for melody and harmony and orchestration.

Part II, entitled "Melodic Consonance" will take up the composition of bugle calls and other primitive consonant melodies, with all the permutations of three-phrase stanzas. Part III, "Pentatonic Melodies" and four-phrase tunes, and Part IV, "Primitive Harmony," will close the general subject of "Primitive Music."

Such is the early plan of the theory course at the Jomelli Studios, wherein harmony, history of music, solfeggio, and composition are all combined. From time to time the other "parts" of "Materia Musica" will be issued, to enable students at a distance to parallel the work as it is carried on at the Hotel Richelieu. (Materia Musica, by George Edwards, Jomelli Studios, Hotel Richelieu, San Francisco, \$1.00).

JESSE GLICK, LYRIC SONG WRITER

He is Jolly, Rotund, Systematic and Matter-of-fact to the Casual Acquaintance

His manner is marked by polse, rather than temperament, but the dreamy eyes of the singer of songs exposes him.

You would never take him for a poet but that the current of poetry runs deep under sophisticated exterior is proven by the exceptional verses Jesse G. M. Glick has penned for many of the favorite songs of today. His history is interesting.

Born in Ansonia, Ohio, forty-six years ago, he has traveled far and done much of a diverse nature and now finds himself contentedly settled in San Francisco. His father was a Methodist minister and a circuit rider and the boy, Jesse, was his driver. As he naively says of himself, "I wrote poetry all my life but didn't commercialize it till I was twenty-three years old." Happy man! Many poets die without having reached that desideratum.

In 1900 his first song, entitled A Dear Old Song, was published. It became a hit with the star tenor of Primrose and Dockstader Minstrels and enjoyed a sale of one hundred thousand copies, which was enormous in those days. Quoting directly once more: "I sold my interest in A Dear Old Song for seventy-five dollars and five hundred copies and thought I was rich."

Then followed My Cleo Lady, which had considerable sale. In 1904 the young man went into vaudeville as a singer, climbed into musical comedy but got no further than Boston. A later experience with a musical comedy

called the Cowboy Girl got him as far as Chicago. Two years later finds him playing an old colored daddy in a Southern comedy and singing his own song, The Sweetest Girl in Dixie. The vicissitudes of trouping are many, mostly sad. The old colored daddy found himself stranded in Reno, Nevada, with eleven cents in his pocket. Long and hard work and frugality enabled him to reach San Francisco a year later where he connected with a prominent firm of music dealers. This connection has endured and has proven profitable.

The verses Pale Moon, to which Frederic Knight Logan has written music, are beyond a doubt Glick's best lines. It is an Indian love song with a genuine poetical appeal far and away above what one finds in song verses generally.

Through this classic he has endeared himself to lovers of serious songs. If the words were fitted to the music, rare genius was shown in their aptness and the close alliance of syllable after syllable to the sequence of tones. If the words inspired the composer, it adds fresh laurels to the versifier.

In his forty-sixth year his ambitions are young and fresh and he is planning a musical comedy, an Opera Libretto and a series of home songs: "The kind of songs that are worth while and which the kiddies will sing as they sit around the piano at night."

The host of friends who know and like the genial, modest writer look with anticipation and confidence to his future. His successes gratify them as much as himself. That this is so is a tribute to the personality of the man and to his talents.

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One of the southern managers, whose musical activities attract the attention of readers of musical magazines, is Mrs. Bertha Slocum, whose connection with the Associated Music Bureaus, and Artist Teachers' Agency, has accomplished much in the last two years. Mrs. Slocum has presented a trio from the Saslavsky Chamber Music Society, in its second successful season in Southern California, beside offering many other artist attractions. She has organized Artist Companies of Southern California musicians, who will soon be heard in that territory, presented in the same good style that the Eastern artists are presented. A San Diego Chamber Music Society has been organized under her direction, whose aim is to present excellent chamber music concerts from time to time. A chamber music trio composed of members of the faculty of the Mission Hills Conservatory of Music, will be given opportunity to play



MRS. BERTHA SLOCUM

A Successful Manager of San Diego Whose Splendid Efforts Have Vastly Increased the Musical Taste of That Community

at a number of concerts in a short time. They will be assisted by Alfreda Beatty Allen, soprano, who is also of the Conservatory faculty. The officers of the San Diego Chamber Music Society are Dr. Humphrey J. Stewart, president; Nino Marcelli, vice-president; Mrs. Bertha Slocum, treasurer; directors are Mrs. Alice W. Farnham, Frederick Chapin, and Mrs. Clifford Payson, with Mrs. Slocum as business manager.

Mrs. Slocum has also directed several pageants during the year, and has been engaged to direct a big Christmas Pageant for the Central Christian Church,—to be given three or four additional performances. This pageant is of particular interest to San Diego people, as it was written by Lyman Bayard, pastor of the Methodist Church at Chula Vista, one of the suburbs of San Diego. The title of the pageant is When the Star Shone, and it has the commendation of many prominent clergymen of the West. It is just off the press, and will be offered to the public for the first time this Christmas.

It was produced at Chula Vista, Riverside and Sacramento from manuscript and created a profound impression. The story is well connected, and dramatically presented, and the music is tuneful and expressive with some simple but effective contrapuntal writing.

Mrs. Slocum has done a large business for the Artist Teachers Agency, and has now a list of teachers, which will be available for the school year; any vacancies can be filled on short notice, and schools will find "service" the slogan of the office force, information being furnished upon request. Many teachers were recommended to positions both in the east and west. Requests for candidates were received from schools in Ohio, Pennsylvania, Texas, Oregon, several in California, and Virginia.

Registrations are needed for teachers of band or orchestral instruments for Military Colleges and boys' schools. Efficient teachers of voice are also needed, and every effort will be made to locate patrons satisfactorily.

Altogether, the San Diego office of the Associated Music Bureaus will be found the busiest people in the music profession. The correspondence is in the hands of James P. O'Brien, whose years of experience as secretary guarantee efficient service.

H. B. PASMORE'S SUCCESS

H. B. Pasmore stands and has always stood for the very best in music. His work has been pursued in accordance with a witty epigram written by the great director, Carl Zerralin, during one of the great many festivals which were given in such splendor at the time when music meant a great deal more of enthusiastic personal endeavor by the large mass of music lovers than is now the case. Carl Zerralin's epigram was: "My friends, that was good enough! but good enough is nothing at all! It must be good." Pasmore took that for his motto. It must be good. Another is "The best is none too good."

His quest for the best has taken him to Europe three times. Twice as a student, and once as a teacher and observer. He taught singing in two of the great conservatories of Berlin, the Klindworth-Schwarwenka and the Stern, being rated as the principal teacher, in one and as Ausbildungen (finishing class) in the other. These positions gave him rank with the foremost teachers in Berlin, or for that matter in Europe. While in Berlin he was engaged by Isadora Duncan to teach her young dancers in vocal music. They became such lovely singers that they sang and danced songs composed for them by Mr. Pasmore in many of the European capitals and before many courts. Both singers and songs were universally favorably mentioned by the daily press.

In Berlin it was customary for the conservatories to make excursions to one of the resorts in the country—the faculty and student body forgot caste and mixed together in eating, dancing, or walking. At one of these excursions which was held the day after a big concert had been given by the students in Beethoven Hall, in which three of Mr. Pasmore's pupils had participated as soloists, the great pianist, Hans Schwarwenka, president of the conservatory, called Mr. Pasmore before the



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assembled faculty and students and said to him: "Mr. Pasmore, I congratulate you on the success of your pupils. I never heard three singers sing with such perfect intonation and beauty of tone. I am proud to call you colleague." Such outspoken endorsement by Schwarwenka was unprecedented and created a sensation in conservatory circles. The same three young singers later sang trios composed for them by their teacher, Mr. Pasmore, for many concerts and social functions—such as soirées at Schwarwenka's and at the Dutch Ambassador's, and other pupils sang solos at the Emperor William I Memorial and at organ recitals. But now Mr. Pasmore's most pronounced endorsement as a teacher comes in the singing of his daughter and pupil, Harriet Pasmore, soloist at Holy Trinity Church, Paris. She received this appointment within a week after her arrival in Paris last Christmas. Harriet Pasmore's success was instantaneous. She has sung for and received the commendation of the greatest musicians and artists of that city, notably Renée Batton, director of the Paris Philharmonic, the grand opera star Chalet and his wife, no less noted. All who hear her praise her for her faultless vocal technique, beautiful voice and musically renditions, all of which spell technic.

Mr. Pasmore teaches that when you have such perfect command of your technic as to forget that you have technic, you can express, and not until then. If your technic is faulty you can only express the faults of your technic. Again he says, when the person is in evidence in the tone—the nose, the tongue, the throat,—the personality of the voice is lost. The listener's attention is diverted from the singing to the singer's throat.

Again a pure voice unmixed with the singer's person represents the singer's soul or spirit. He asserts and has abundantly demonstrated that this beauty and perfection of tone is achieved by beauty and perfection of action and that such action is attainable by normal voices when rightly trained. Many of Mr. Pasmore's unassuming successful pupils have grown into this action in spite of having sung with a faulty action for years previous to their study with him and have restored the innate and natural beauty of tone inherent in their voice.

MISS CECIL ARDEN, MEZZO-SOPRANO

The career of Miss Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, has been a most exceptional one. Her study has been accomplished entirely in America, and without ever having appeared in public she was engaged to appear at the Metropolitan by Mr. Catti-Casazza. One might say that she stepped directly from the studio of her teacher to the stage of the Metropolitan. Her sole teacher has been Mr. Buzzil-Peccia, whose many brilliant pupils and lovely songs have gained him an enviable reputation in America, as well as in Europe. At the time of her engagement at the opera in 1919 she was the youngest member of the company. She made her debut in the premier of Mascagni's Lodeletta with Caruso and Farrar, although this was not her real debut, for at the age of three she appeared in Rip Van Winkle with John Mason as little Mimì.

Miss Arden is a great believer in the natural aptitude of a child for an art. When a child shows a strong inclination for any art, Miss Arden believes that the little mind should be encouraged to think along these lines from the beginning. Her dolls were the pictures of Eames, Calve and Nordica, cut from the current magazines. When she was six years old she was taken to her first opera, Otello, with Eames and Tamango, and from that time her firm determination to be a singer has not wavered. Although singing at the opera has taken, naturally, a great deal of the year, Miss Arden has found



CECIL ARDEN

The Well Known Metropolitan Opera House Contralto Who has Also Become Known as One of America's Finest Concert Artists

time to appear in concert and has had such success that she is rapidly becoming known throughout the country as a very successful concert singer.

She is an accomplished linguist, speaking Italian, French, Spanish and German fluently and the critics are unanimous in their praise of her diction and style in each of them. The purity of her diction is the more remarkable when one considers that both her parents' ancestors were of the early Anglo-Saxon settlers. Her father is from South Carolina and her mother from Kentucky. She has to her credit, perhaps, more appearances before huge assemblies than any other singer before the public for so short a time. Her first concert appearance was at the Newark Festival in 1919 where she scored a splendid success with Lucy Gates and Martinelli. She repeated her success there again this spring when she was the joint soloist with Borl. In the past season Miss Arden sang before an audience of 13,000 at Madison Square Garden with Destinn and Martinelli. With Sundell she sang before 9,000 at the Lewisohn Stadium and at a gala concert given under the patronage of the Italian Ambassador she sang with Martinelli, Muzio and Stracciari.

She has been soloist with many of our leading orchestras and has also appeared both alone and with such artists as Hempel, Graveur, Elman, Liacetti, Thibaud and others, also with many leading musical organizations throughout the country. Miss Arden is the only singer of the younger contingent who has followed the shining example of Christine Miller who won such a warm place for herself in the hearts of "Musical America," in taking the reins of management into her own hands. Her success is therefore entirely due to her own artistic merit. The above portrait of Miss Arden has just been painted by J. Campbell Phillips, the celebrated portrait painter. Mr. Phillips' portraits of the Hon. William McAdoo and Senator Carter Glass are hung in the United States Treasury Building in Washington as is also one of the late Mayor Gaynor in the City Hall. His works are owned by art collectors throughout the country and one of the most beautiful the "Folst Born" has lately been acquired by the Corcoran Gallery in Washington.

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ALICE FRISCA'S NEW YORK DEBUT

Alice Frisca, who is well remembered in San Francisco as a pupil of Pierre Douillet, after her most successful concertizing in Paris and London, effected her New York debut in a piano recital at the Aeolian Hall on October 6th. Judging from the reports of witnesses at her recital, she created no less than a sensation. At the close of the program the audience refused to leave the hall until she granted three encores. The Fountain, a composition by Pierre Douillet, which was included in the program, Miss Frisca was compelled to repeat. Following are some comments of the New York press:

The Globe, New York, October 7, 1921:—Like Melba, who derives her professional name from her native Australian city and Rita Fornia, who took hers from her native State of California, Alice Frisca, who made her New York debut at Aeolian Hall last evening, gets hers from San Francisco, where she was born. Endowed with almost masculine strength of touch and resultant tone, she can modify the latter to the necessary nuances in the music of Schumann and Chopin and she played the former's Carnival with astonishing fluency though, occasionally, undue emphasis of certain phrases and accents. Nevertheless, she gave the music for the most part in the manner laid down by those versed in the methods of Clara Schumann, best of interpreters of her husband's works. Her playing of the Bach Organ Toccata and Fugue in D minor was astounding for so young a girl, recalling the thunderous achievements of Busoni. The passage from Toccata to Fugue was beautifully done. Altogether a remarkably talented girl.

New York Evening Journal, October 5, 1921:—Miss Frisca is well worth attention. Her playing of the Schu-

THE NATIONAL ACADEMY OF MUSIC COURSE

The University course of music study, which is a standardized course of piano instruction, is the most complete method imaginable. It contains not only a representative library, which can always be a nucleus for one's own private satisfaction, but also a rather complete account of musical history and a course in harmony. Of course, this series of six volumes, each graded and complete within itself, should be followed under a competent teacher, yet I am sure it is so simply and clearly expressed, that much of it can be worked out alone. The reading matter is in plain English, and the questionnaires included within each chapter are a sufficient guide for the thinking student.

It is interesting to read the reports of the Course, from the various public schools where it has been made the standard guide, and where credit is given the pupils for their music. It proves that the music supervisor is on an even basis with the private instructor, and students of the course receive school credit, putting their music on a practical basis. It has the great advantage of being parallel with the child's mental development, as well, and so can be systematically used from the early grades, throughout the pupil's school years. The material is so comprehensive, and, it is to be distinctly understood, is NOT a method, but is a "compendium" of all methods. It has the average pupil in mind, and holds

and delightful atmosphere, could awaken anyone from ennui, no matter what its tempo."—Florence Pierce Reed in Los Angeles Record. "At the Grauman symphony concert yesterday morning little Lillian Ruggiero, the five-year-old opera star, led the audience into wave after wave of enthusiastic applause. That she went over with a loud 'bang' could be vouched for by even the deafest man in the entire world, upon whose impaired hearing such loud acclaim must have made some impression. In other words, Baby Lillian was the sensation of the present Grauman concert season. Her rendition of the Muesetta Waltz Song was remarkable."—Los Angeles Examiner.

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There is no greater testimony to the growth of American musical appreciation than the great demand for the Zoellner Quartette throughout America. Years ago the Zoellners set before themselves the mission of spreading the appreciation of string quartet music. They have succeeded even beyond their most sanguine dreams. They have given nearly 1200 concerts in America alone, carrying far and wide the message of beauty that lies in string quartet music. In 1912 the mother of King Albert of Belgium decorated them, but innumerable music lovers throughout the country have



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mann pieces (Carnival) was generally, indeed, real interpretation of the composer to the listener.—Irving Weil.

New York Herald, October 7, 1921:—Miss Frisca's most prominent asset is power and brilliancy.—W. J. Henderson.

New York American, October 7, 1921:—Her technique is by no means to be scoffed at, moreover, she manipulates the keyboard with vigor and élan.—Max Smith.

New York Telegraph, October 7, 1921:—One thing was noticed concerning Miss Frisca's program that gave it a mark of distinction—she did not begin with the overdone Bach-Tausig "Toccata and Fugue." She did come to it later, however, and gave a very intelligent reading of this difficult technical composition. Her manner of playing is dynamic and brilliant. Her phrasing might well be classed as eccentric, it is effective and artistic.—R. Dimock.

Selby C. Oppenheimer is bringing to San Francisco for a limited engagement the delightful Tony Sarg Marionettes, who will appear at Scottish Rite Hall on Saturday afternoon and night, December 17th, and on Sunday afternoon, December 18th. These famous puppet actors from the Greenwich Village in New York will present a complete production of Washington Irving's Rip Van Winkle.

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his attention. In that way, it reaches every body, which is, after all, the practical value of music instruction.

In the six divisions of the Course, there are about 150 chapters, about 600 compositions, inclusive of etudes, technical examples, and concert repertoire, as well as the reading matter of which I spoke. The pupil will certainly be able to pass the state examinations, and well, in all branches of music, after following it throughout. The editorial staff bespeaks the quality of instruction. The editor in chief is Rudolf Ganz, well known pianist, composer and now the conductor of the St. Louis symphony. Associated with him are men like Edwin Hughes, Mortimer Wilson, Thomas Tapper, Louis C. Elson, to mention but a very few of the efficient staff. They have been successful in arranging all the material, in finding a representative list of music (there are 150 composers included), and the work has gone out under their name, as the best possible course to be used in schools, as well as homes.

ROSALIE HOUSMAN.

LILLIAN RUGGIERO TRIUMPHS IN SOUTH

Little Lillian Ruggiero, the unusually gifted child coloratura soprano, and pupil of Mme. S. P. Marraeci of this city, recently sang at the Grauman Theatre in Los Angeles, and scored a veritable sensational success. Sid Grauman received credit for discovering this little genius, and we find in the leading newspapers headlines like these: "Baby Lillian, Big Grauman Feature"; "Youngest Grand Opera Star in World Engaged as Soloist"; "Baby Tetravzini, Adieu"; "Opera Star Aged Five, to Leave Los Angeles"; "Baby Lillian Concert Sensation," and similar other enthusiastic expressions.

Among the comments on the child's singing we find the following extracts representative of the general opinion: "This child of rich temperament, unusual voice

decorated them in their hearts with more than that for their great service to the cause of music.

With the raising of the level of musical tastes in all corners of this country, the Zoellners have at the same time brought close to the people the works of worthy American composers. Through repeated hearings they have brought wide appreciation to American creative talent throughout the land, playing works by Stillman-Kelly, Arthur Nevin, Frank Ward, Emerson Whithorne, Fannie Dillon, Morton F. Mason, Charles Skilton, Lucille Crewes, Ferrata, Sarah Bragdon, A. Walter Kramer, Arthur Hartmann, Charles Cadman. They have done the same for the best of the foreign composers, one notable instance being Eugene Goossens, who was unknown in this country until the Zoellners played repeatedly his Two Sketches, By the Tarn and Jack O' Lantern, and his Suite Op. 6, bringing immediate recognition to this genius.

The Zoellner Quartette, Antoinette Zoellner, Amandus Zoellner, Joseph Zoellner, Sr., Joseph Zoellner, Jr., is the only organization in America today which can lay claim to no change in its personnel. Their long association together covers a period of eighteen years. The Zoellners have done great and truly remarkable work for American music. Among the vital forces which are making a musical America the Zoellner Quartette is one of the foremost factors.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, November 10, 1921.—American music in its creative aspect has received another impetus through the generosity of W. A. Clark, Jr., president-founder of the Philharmonic Orchestra of Los Angeles, who offers a prize of \$1000 for a symphonic poem. It is a fine compliment which Mr. Clark pays to the musicians of this city, or rather county of Los Angeles, by limiting the contest to composers living within that district. Detailed conditions of the competition are appended herewith:

"In order to stimulate a creative interest in music I purpose to offer \$1000 for the best symphonic poem that can be produced this season. The work must never before have been published nor performed in public.

"The prize will be open not only to the members of the Philharmonic Orchestra but to all musicians living in the County of Los Angeles.

"Manuscripts should be sent in on or before March 1, 1922, to Mrs. Caroline E. Smith, care Philharmonic Orchestra, 521 Auditorium Bldg., Los Angeles, California.

"Each manuscript should bear plainly marked on its title page a motto but not the name of the composer. A sealed envelope containing the name and address of the composer and bearing on the outside the same motto as is placed on the title page should accompany each manuscript. These envelopes will not be opened until after the compositions have been judged.

"The jury which will judge the worth of the manuscripts will consist of Walter Henry Rothwell, conductor of the Philharmonic Orchestra; Mme. Schumann-Heink, Mr. Richard Buhlig, Mr. Thilo Becker and Mr. Adolph Tandler.

"The majority decision of this jury will decide as to which manuscript is entitled to the award, if in its opinion any work is offered of sufficient merit. In case the jury decides that no work offered has sufficient merit to be entitled to the award the composition shall then go over to the next autumn when, possibly, new conditions may be incorporated.

"It is to be understood that the successful manuscript and the copyright shall belong to the Philharmonic Or-

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chestra of Los Angeles, but the royalties will be, as usual, returned to the composer. The unsuccessful manuscripts will be returned to the respective composers.

"The symphonic poem to which the prize is awarded will be presented at one of the symphony concerts this season.
W. A. CLARK, Jr., President."

John Gay's Beggar's Opera, which will be given at San Francisco during the two weeks beginning with the 21st, proved a most charming and entertaining diversion in our melodramatic life of the South. At Los Angeles the pleasing work, presented with great refinement, drew good and happy audiences. The only criticism one could mention is that the dialogue has been deprived of most of its personal satire alluding to weaknesses of the government, and men prominent before the public. Also the diction was not clear in several songs. Otherwise the all-English cast does excellent work, as to vocal presentation, dialogue, acting, dancing and costuming.

May Macdonald Hope, pianist, Calmon Lubovsky, violinist, and Ilya Bronson, cellist, forming the Los Angeles Trio, played at the opening concert of their season, a program which will be remembered. Mozart's C major Trio, opus 5, the second and third movements of opus 1 by John van Brandt-Duys, a Hollander, whose firstling's work is of impressive creative qualities, and

the formidable Tschaikowsky Trio in A minor were happily united into a program demanding as great technique as subtle discernment of style. Miss Hope should be mentioned first, for several reasons. For years she has carried on an uphill struggle on behalf of her great love, chamber music. She has fathered and mothered this trio at severe financial and, which is more, deep personal expense. Her work is being appreciated in a growing measure, however, not yet to the fullness it deserves.

Musically too she contributed the lion's share. Technically and as an interpreter she has seldom impressed us more than during this program. If she will moderate herself dynamically in the great climaxes, little else could be asked. Her occasional plenitude of tone volume is occasioned pardonably. It is caused by her heartfelt desire to give the last ounce of her musical being. Calmon Lubovsky, the new violinist of the Trio, is a happy innovation. He is a splendid musician, as a player and interpreter. Ilya Bronson's strong, well-balanced cello playing needs no introduction. His deep thoughtfulness, sensitive expression and beautiful tone as a chamber music player are a well known fact.

Brandt-Duys' opus is melodically appealing, rather diatonic, following the example of his idol Brahms. It is in every respect sincere, not fabricated. Mozart's Trio gave us the most pleasure, as here the style was so well observed. Played delicately with fine abandon, especially in the final movement one never lost sight of the delicately chiseled structure which is typical of this composer. Tschaikowsky's opus 50, cramped with thematic material, was disappointing to us, except for the technical difficulties it showers on the players. Here specially Miss Hope excelled. It was played splendidly and closed the concert with a strong climax.

True to their name the American Music Optimists' Club, Mrs. A. T. Anderson, president, and Mrs. Joseph Zuckerman as program chairman, devoted their last program to a representative American composer, Ward Stephens, who has just joined our musical ranks here. The musical value of the program justified its arrangement as a one-composer offering, as it gave a large audience good opportunity to appreciate the work of this writer. We had hoped to find some of Mr. Stephens's sacred songs among the selections, specially as we thought the musical value of the twenty-two songs presented rather uneven. Space does not permit an individual review of them. But we wish to say that Mr. Stephens's songs not only should appear on many more programs, but we are certain that they will, and for good reasons. To begin with, Mr. Stephens knows how to write for voice, and effectively at that. His songs are singable and provided with an accompaniment which serves the singer beautifully and should tempt real accompanists who are more than skillful players. Most of the songs we heard are of strong and nearly always of fine human appeal. They are melodious, have a thematic and psychological continuity. Even when he employs the Mozartian and Handelian style of vocal writing one feels that "the spirit moved him" to do so, and even these compositions, with their near-classic style and beauty, have that spontaneous directness which is one of the most winning characteristics of this writer. Harmonically the majority of the songs are almost simple. Yet it is this simplicity which is a virtue, for it rather emphasizes their expressiveness. Not that Ward Stephens does not have modern writing technique at his full command; a few of the songs, however, were so light that they seemed minus any specific musical weight, songs that evidently came too easily and meant little. Mme. Anna Ruzena Sprotte, contralto, Clifford Lott, baritone, and Flora Myers Engel, soprano, lent their art to the composer, who also proved a most sympathetic accompanist-interpreter of his own muse.

Visualized folksongs, as they were done by Grace Wood Jess at the Gamut Club Theatre, were delightful. Of winsome voice, which she tellingly, yet in quite unobtrusive a manner adjusts in pitch and timbre to the

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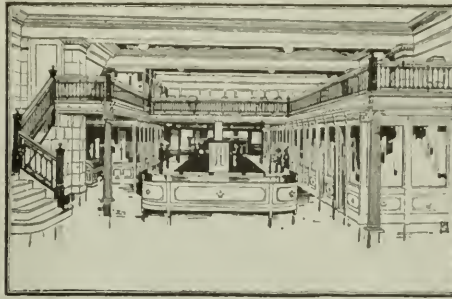
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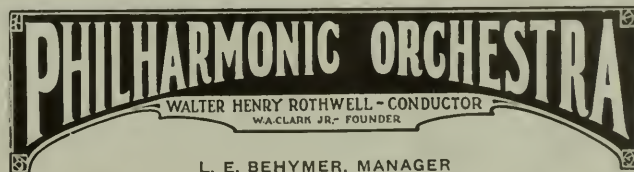
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various characters she enacts within a song, this refined artist offers an unique and exquisite illustration of pantomime which always has played an essential part with the folk to whom their own folksongs have been their most ready emotional outlet outside of the prayer. There were songs from the Kentucky Mountains sung in a costume once worn by the wife of Abraham Lincoln when she was the first lady of the land. Then came plantation songs. Another change of costume for the sacred legends from France. Russian songs too were illustrated in proper fashion of costume, as were the "melodies populaires" of the 17th and 18th century. Briefly, Miss Jess's costuming is charming as it is correct. She possesses so much natural grace, a fine sense of color relation, and a gift for pantomimic work which is truly great in its delicacy. Yet there is not only elegance to her acting, but it ranges from the lightly sweet to the deeply touching, tragic. And there is also a delicious note of finely tempered humor of the drastic.

Not by any means should this appreciation of her visualizations detract from the musical value of her work. One can compare the vocal side of her program, just as her gestures and costuming to those pieces of Sevres or Dresden porcelain, which are miniature statuettes of perfect artistry, showing peasant girls a la Watteau and realistically, street singers and the people of the fashionable world. Miss Jess's singing is true to the spirit of her selections, blends so well with the other factors of her art that one is absorbed by the total of impressions. Her clear, sweet voice is handled with mature musicianship and produces atmosphere as does a simple wave of her eloquent hands. Whether she indicates the hourly call of the watchman in the nativity legends with silvery voice or with broad tones the threatening drone of the Bells of Nantes that sound

the last few weeks. She sang twice during programs of the Los Angeles Art Center and was soloist at yesterday's musicale of the MacDowell Club, meeting with her usual whole-hearted success, thanks to her fine art. She will give a reception in honor of Ward-Stephens at her home on Sunday afternoon, the 13th.

On the same evening William Andrews Clark, Jr., patron of the Philharmonic Orchestra, is giving a reception in honor of the members of that organization at his residence.

Max Pons, pianist, announces a program of improvisations for the 22nd at the Gamut Club.

Anna Priscilla Risher, nationally known through her compositions, both for voice and piano, has completed a trio for violin, 'cello and piano. Miss Risher came West from Pittsburgh two or three years ago and has made her headquarters at the MacDowell Club Rooms in the Tafo Building. She is also a faculty member of the Cummock School here, a college for girls well known for the high standard of its curriculum, which includes the various arts as essential subjects. Miss Risher has large classes in piano, theory and voice.

Ward-Stephens, composer and vocal coach, also has located at the MacDowell Club studios.

Miss Eva Frances Pike, president of the Los Angeles Music Teachers' Association, is greatly pleased with a letter from the Board of the State Association of California Music Teachers, announcing that Los Angeles has been chosen as convention city for next year. At once Miss Pike has formulated plans to raise funds so that

Allan McQuaie, the gifted young Irish tenor, one of Manager Behymer's latest acquisitions to his musical retinue, was a Philharmonic Course first-nighter at Hollywood, Pomona, Santa Ana and Globe, Ariz., with brilliant success vocally and from the box office standpoint, another proof of the healthy conditions prevailing in the concert life of the Southwest.

Beethoven's Eroica will be the principal program number at the third pair of Philharmonic Orchestra Concerts this week. Added to this work are Goldmark's Sappho Overture, and the Rhinegold Finale (Wagner's). Arthur Hackett, tenor, will be soloist.

On the 9th Conductor Rothwell led the first children's concert before 3300 enthusiastic auditors. The following day the orchestra played at the University Auditorium before an audience of 2100 listeners. Saturday evening it opened the Spinnet Club Series at Redlands and will inaugurate that of the Riverside Tuesday Music Club on the 22nd.

A very successful program was given by the Hollywood Community Orchestra under Jay Plowe.

Mrs. J. C. Carter, thanks to whose efforts Hollywood is one of the most actively musical communities in the Southwest, together with Mrs. A. R. Gates, music chairman for the Los Angeles Federation of Woman's Clubs, won an essential place for music in the great Armistice Day celebration at the Hollywood Bowl. Mme. Schumann-Heink sang. Another impressive program number was Gertrude Ross's song, Peace, given by the Jamison Vocal Quartet with Mrs. Norton Jamison at the piano. The beautiful words of this strong composition are by Corinne Dodge, likewise a Los Angeles artist.

A program we would have fully enjoyed was that of Mary Louise Perry, Adelaide Trowbridge, A. M. Perry and Earl Bright, offering much good music for voice, piano, violin and 'cello, and rendered with finish. We trust that it may be our good fortune to be present at their next recital, or that some one will donate a flivver to your scribe to make the rounds, for we know that the faculty members of the College of Music have "something to give."

We are happy to announce the program of David Sanders, head of the violin department of the College of Music, on the 23rd at the Ebel Club House. And for the reason that Mr. Sanders is not only a first-class splendid technic but whose interpretations are well founded. He will play the John Ireland D minor Sonata, the Bach Chaconne, Sarasate's Gipsy Melodie, and a group of Brahms's transcriptions done for the violin by Joachim, also a Romance by Joachim, with whom Mr. Sanders studied.



GUSTAVE WALTHER

The Noted Belgian Virtuoso Who Will Appear as Soloist at the California Theatre Tomorrow (Sunday) Morning

the "alarum" because of the escaped prisoner, both ear and eye are fascinated.

There was a hush of reverent silence after the touching close of the Nativity Lullabies. Miss Jess's art at times brings up tears, but its depth is generally more comforting and her wonderful sense of humor relaxing, so that her program as a whole leaves her audience happy, refreshed. There are many sides to her work. Her manner of translating the French and Russian songs is ideal, and in no wise condescending. Her expression also in the Russian songs is so well defined that no knowledge of this tongue is necessary to follow her closely. Children, the fat village priest, nuns, all of them come to life within one song, musically and dramatically, and which is more, most naturally. So do the Virgin, Joseph, the innkeeper and his wife, another innkeeper, the watchman, the Angel.

Atmosphere it is that radiates from her playing the dulcimer, her perfect phrasing and clear diction, her lighting effects and dresses. And her inexhaustible wealth of interpretative faculties. A true artist, she never overdoes her illustrations, either vocally or dramatically. We could not help thinking of the famous "shadow plays," the great semi-religious entertainments of the natives of Java, where one actor, with scant paraphernalia, gives a dramatic version of stories and fairy tales in which as many as one hundred characters are depicted by him, when listening and viewing Grace Wood Jess. Her programs are well built, well chosen. And only too rare. Charles T. Ferry accompanied with his usual musicianship.

This evening L'Ensemble Moderne, consisting of Emilie Ferir, viola, Henri de Busscher, oboe, Fern Fitzwater, soprano, and Blanche Rogers Lott, pianiste, will make their debut. Personelle and program promise an evening of high artistic merit. In fact, the program is fascinating owing to the uniqueness of the ensemble and the novelty of selections.

Mrs. Carolyn E. Smith, Secretary-Treasurer of the Philharmonic Orchestra, has accepted the position of Managing Director of the New Harlequin Theatre, our latest addition to the Little Theatre movement here. The New Harlequin Theatre opened with brilliant success its permanent headquarters, formerly known as the Ambassador Theatre, and disposes over a fine cast.

Mme. Anna Ruzena Sprotte has been much in demand



MADEL RIEGELMAN

The Distinguished Prima Donna Soprano Who Will Appear in Many Concerts on the Pacific Coast This Season

Los Angeles may live up to its reputation as a convention city. One campaign item will be an Evening of Pleasure held by the local M. T. A., November 29th, at the Kramer Studio Bldg. Mrs. Catherine Shank, Albert Tufts and Earl Meeker will act as program committee. They have decided on an old-fashioned costume dance for their principal program idea. At one of the previous events held to raise money for the publication of compositions by California writers more than \$160 were received. Plans to surpass this are busily sponsored.

"Final curtain" suddenly rang down on James Crossley Nielsen, well known theatre man and concert manager, late of Pasadena, who died suddenly on the 9th of heart stroke. Mr. Nielsen has been actively connected with the development of theatrical and musical undertakings in the Southwest, specially of Los Angeles and Pasadena. For many years he has been associated with Impresario Behymer, first as his assistant when Mr. Behymer was manager of the Mason Opera House and the now forgotten Los Angeles Theatre. In latter years Mr. Nielsen represented the Behymer interest at the Crown City, managing the concert course at the high school. Mr. Nielsen was only 48 years old.

Auspicious news has been received at the Behymer office about the opening of their numerous Philharmonic Concert Courses stretching across the Southwest. Mme. Schumann-Heink opened the Concert Courses both at Santa Barbara and at the Tri-Cities, Venice, Ocean Park and Santa Monica. Both times all seats were sold out including those placed on the stage. Similar conditions are pronounced for the first event of the Long Beach Philharmonic Course with the same artist. Incidentally the great contralto will appear here under the Behymer management on Thursday evening and Saturday afternoon. Mabel Garrison started this year's Philharmonic Course under "Bee's" regime at Phoenix brilliantly on the 7th, and two days later at Pasadena on the 12th. Here the lovely singer will be heard on the 15th.

Both Helfetz and Manager Behymer may well be satisfied with the course of events. The young virtuoso played before an overcrowded house at the first Philharmonic Course program in Bakersfield, likewise at Fresno, at the first night of the Fresno Music Association series. In Los Angeles, too, Helfetz drew capacity houses.

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The Arion Trio, composed of Miss Josephine Holub, violin; Miss Margaret Avery, cello, and Miss Joyce Holloway, piano, have been very busy all the summer preparing for a busy season. For three months they were in daily rehearsal and judging by results they should have no disappointed audiences. Although quite young they have been playing together for some years and their ensemble work is perfection itself and each of the young ladies is a very capable soloist of her respective instrument.

This trio has taken its place among the foremost of the resident artists of the Bay Cities and as they have a large repertoire of the best in music they should be kept very busy this and coming seasons.

Beside giving individual recitals they will also give combined performances with Mr. Len Barnes, the Australian baritone, and it would be hard to imagine a more enjoyable program than that given by these artists.

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At the California Theatre Carl D. Elinor keeps to his excellent standard of operatic synchronizations, rendered with splendid appeal and fine precision. Perhaps one could not sum up better Mr. Elinor's endeavor, generously sponsored by Manager Poole, as by saying that their musical offerings, consisting of overture, vocal or instrumental number and the dramatic score from week to week present highly pleasing combination of concert effects and drama.

At the Mission Theatre Gregory Kreshover proves a popular master of musical ceremonies. As this house features picture plays that "hold the boards" for weeks in succession Mr. Kreshover is able to bring his scores to a perfection of presentation that is an effective feature at this house.

Axel Simonsen.—Axel Simonsen, the refined and brilliant cellist, has been prevailed upon to share his art with the Philharmonic Orchestra where he sits at the first desk. This season, too, will find him much before the public as soloist, a type of work in which he wins more and more friends ever since his days as associate artist with Madame Melba on whose programs he appeared for two seasons.

Mr. Simonsen will also be heard in a novel musical combination, together with John Smallman, the gifted baritone, with whom he will give joint recitals and play compositions for voice, cello and piano. For seven years solo-cellist with the Los Angeles Philharmonic Orchestra and a gifted chamber music exponent with various ensembles, the Brahms Quintet, Saslavsky Trio and in Miss Hooke's modern sonata recitals, Mr. Simonsen needs no further introduction. This is also shown by his extensive studio activities.

Albert Tufts.—Albert Tufts, the well-known concert organist, has studied with several great organists in the past, is a graduate of two conservatories and has certificates at two other music schools, but artists seem never to be satisfied with their accomplishments and so Mr. Tufts again hied East this summer and spent the time coaching with famous Dr. Heinrich, who has been the municipal organist of Pittsburgh for the past eighteen years. Then he played before the students of the Cincinnati College of Music, during a few recitals given, and then on his way home stopped at the Chicago Musical College and took the summer course there with the organ study under Clarence Eddy, the Dean of American organists. The success in recitals and with pupils, many of whom hold prominent church and theatre positions, that Mr. Tufts has had in the few years that he has lived in Los Angeles, has been most pronounced and merely speaks for his ability in practical terms.

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLI. No. 9

SAN FRANCISCO, SATURDAY, NOVEMBER 26, 1921.

PRICE 10 CENTS

SECOND CHAMBER MUSIC CONCERT OF SEASON GRANADA THEATRE OPENS AUSPICIOUSLY

With Arthur Rubinstein, Pianist, as Assisting Artist, Exemplary Organization Presents Program of Exceptional Merit in a Manner Conforming to the Highest Principles of Classic Ensemble Performance—Large Audience

By ALFRED METZGER

It is evident that the musical public of San Francisco has finally adopted the Chamber Music Society as one of those institutions worthy of more than perfunctory attention, for again Scottish Rite Auditorium held nearly one thousand people at the second concert of the season. While it is but natural to assume that this great interest is partly due to the engagement of assisting artists, it is none the less also to be ascribed to a natural pride in the Chamber Music Society which has had an opportunity to accumulate during the last few years of the unquestionable artistic growth of this splendid body of musicians.

The opening number of the program was the famous Franck Sonata for piano and violin, interpreted by Arthur Rubinstein and Louis Persinger. When we note here a certain diversity of expression on the part of these two artists, it is not our intention to reflect on their proficiency. Both are artists of the first rank. Both interpret their respective instruments with authority and skill, and both are musicians which are a credit to the world of art. But it was evident that Mr. Rubinstein interpreted the Sonata from the standpoint of the soloist, while Mr. Persinger brought to it the atmosphere of the ensemble artist.

And when we speak of Mr. Rubinstein's performance as "soloistic" we mean that he applied to it a certain heaviness of touch and conception which did not blend with Mr. Persinger's graceful and poetic reading of the work. On the other hand we have been used to hear the violin part of this sonata played with more dramatic virility than Mr. Persinger employed, but, after all, these conceptions of great compositions remain a matter of taste, and none of us has a right to decide as to which is more correct. We can only express our individual impression of the various interpretations.

We have noticed ever since listening to Mr. Persinger this season that his tone seems bigger and his style more vigorous and we can only ascribe this change for the better to a new instrument. We have had no opportunity to verify our guess in this direction, but after repeated hearings we believe we are not mistaken. There certainly is added to Mr. Persinger's refinement of artistic expression an undeniable vigor and virility which we never observed before, and this can not be due to artistic growth alone, for Persinger has always been an excellent artist. Since Rubinstein appeared again on the program we shall temporarily postpone our impression of him until later.

Beyond a question the feature of the program was the truly masterly performance of Beethoven's Quartet op. 13 No. 4 in C minor. Here was uniformity of expression, blending of artistic ideas, authority of style and exceptional skill in technical execution. It was a performance such as could not be improved upon by the finest chamber music organization anywhere. It was a performance that added an unforgettable experience to one's musical life. The broad and dignified allegro, the dainty pliant scherzo, the limpid and graceful minuetto and again the spirited allegro with its touches of occasional humor, were all presented in a manner that emphasized this Beethoven work in its most effective and inspiring moments.

The concluding number was Dvorak's Quintet op. 81 in A major, for piano and strings. In contrast to the poetic Beethoven work this dramatic creation of the Bohemian composer demanded entirely

different phases of artistic expression, and the versatility of the Chamber Music Society in satisfying the most sensitive musical mind certainly is worthy of the heartiest recognition. All the dramatic fervor and the passionate spirit which Dvorak infused into this composition was extracted from it by the members of the quartet assisted ably by Arthur Rubinstein. While we can not expect as finished ensemble work from a pianist who has had no opportunity to become acclimated to his associates, still we

Magnificent Theatrical Palace Crowded to the Doors When Management Officially Inaugurates New Motion Picture Theatre—Gino Severi Plays Fine Solos—Oliver Wallace Gets Great Ovation—Orchestra of Twenty-five Proves Splendid Attraction

By ALFRED METZGER

The magnificent new Granada Theatre, corner of Market and Jones streets and Golden Gate avenue, seats about 3400 people, and on Thursday evening, November 17th, the date of its official inauguration, not a seat could be had, every seat being reserved—it was impossible to obtain tickets several days in advance of the opening. In some respects it looked like an opera opening, for first nighters were there in abundance and evening dresses as well as full dress suits were also noticeable everywhere.

and could hear every sound plainly. Neither echoes nor "blurs" mar the purity of intonation and attack, and the finest pianissimo effects could easily be perceived. The orchestra is "invisible," being sunk in the orchestra pit, and still it sounds splendid, Gino Severi conducting the twenty-five men with energy and artistic perception. So far the orchestra has not made its appearance on the stage, but it will possibly do so later on. Instead Gino Severi, ably accompanied by Gyula Ormay, played a few fine violin selections with that finish and style which has made him such a favorite in this city. His pliancy of tone, exquisiteness of phrasing, judicious tone shading and fine rhythm combine to make Mr. Severi a violinist of the first rank.

But the surprise of the evening was the organ virtuosity of Oliver Wallace. This genuine artist has grasped the possibilities of the huge organ to the minutest detail. Every key and stop responds to his wishes without any hitch. He plays upon the organ like a violinist on his own instrument and can shade, accentuate, phrase and modulate in a manner truly wonderful to watch. His attacks are crisp and sure. His improvisation very artistic and atmospheric. His accompaniments of pictures are within the sphere of the play. Even in his accompaniments of humorous pictures he attains really humorous effects and never resorts to burlesque. We shall have more time presently to devote to Mr. Wallace's excellent organ playing. It will prove one of the main attractions at the Granada Theatre.

Mayor James Rolph, Jr., made the address of the evening wherein he complimented President Rothschild, Managers Partington and Roth, and the architect upon the enterprise and skill which they have bestowed upon the building of the Granada Theatre. He said very correctly that the theatre is a credit to San Francisco in which everyone associated with it has reason to feel just pride.

HEIFETZ'S FAREWELL CONCERT

The announcement issued from the Oppenheimer office a few days ago that Jascha Heifetz would return to San Francisco for one more recital has already brought hundreds of requests for tickets to the Sherman, Clay & Co. box office. No violinist in the world is more highly esteemed by San Francisco music lovers than this young Russian genius and the fact that he has rearranged his entire tour to once more appear before our people, whom he reveres as among the best judges of music the world over, is a great tribute to San Francisco.

Solby C. Oppenheimer, whose insistence of this arrangement has consummated this extra recital, has engaged the Century Theatre for Sunday afternoon, December 4th, when with Samuel Chotzinoff at the piano, Heifetz will render the following splendid program: Sonata D Minor for Piano and Violin (Brahms); Concerto E Minor (Conus); Prelude (Muganyi-Kreisler); Minuet (Porpora); Hymn to the Sun (Rimsky-Korsakoff); Fleuse (Popper - Auer); Othello Fantasia (Ernst). Tickets for this all-important event will be placed on sale at Sherman, Clay & Co. Monday morning.



MME. ERNESTINE SCHUMANN-HEINK
One of the World's Greatest Vocal Artists, Who Will Give Two Matchless Programs at The Century Theatre, San Francisco, Tomorrow (Sunday) Afternoon, November 27th, and at the Auditorium Opera House, Oakland, Monday Evening, November 28th

feel that the piano predominated too much throughout the performance of this quintet, as it also did during the Cesar Franck Sonata. It is therefore evident that Arthur Rubinstein is essentially a soloist. And in this capacity he deserves our admiration.

One of the remarkable features of Mr. Rubinstein's playing is his ability to attain a heavy touch without marring the tone quality. No matter how much force he may use, his tone remains mellow and pleasing. At the same time he attains beautiful pianissimo effects and shades with taste and poetic instinct. As a technician he stands in the front rank. Nothing, no matter how intricate, seems to worry him. We are happy to welcome him in the ranks of the best pianists we have heard in San Francisco. It is gratifying to record that the San Francisco Chamber Music Society has scored another well merited artistic triumph.

The theatre is beyond question one of the most magnificent in the country, and as far as the writer is concerned the most beautiful he has ever seen in the way of motion picture palaces. As the name implies, its architecture is principally Spanish and so are its decorating effects. The colors are soft and tasteful, while the seats are comfortable and the vision unobstructed. It is in every respect a theatre of exceptional artistic proportions and built in a way to assure the utmost comfort to the spectator. There is neither pillar nor other obstruction, while the seats are roomy and sufficiently raised so that people sitting in front of you can not impair your view.

One of the surprises we had was the excellent acoustic qualities of the theatre. We were sitting pretty far back

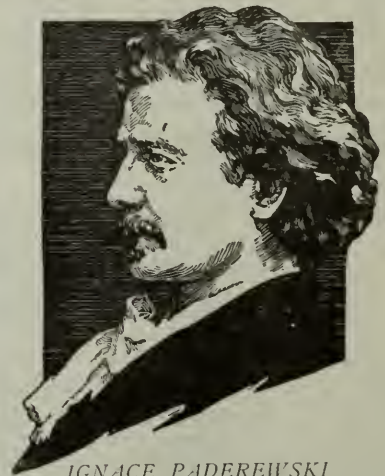
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TWENTY-FIRST YEAR

SCHUMANN-HEINK THRILLS LOS ANGELES

Eminent Diva Arouses the Highest Pitch of Enthusiasm
Among Music Lovers as Well as Critics—In
Splendid Voice

The following enthusiastic comments on Mme. Schumann-Heink's appearance with the Philharmonic Orchestra of Los Angeles speak for themselves:

Florence Lawrence in Los Angeles Examiner—Madame Ernestine Schumann-Heink achieved one of the great sensations of her many local appearances yesterday afternoon with the Philharmonic Orchestra when she sang that most difficult aria and recitative, Now Vitella, and Never Shall Hymen, from Mozart's Titus.

Its demands are heroic, but the famous diva met every difficulty with a savor which established her as no other work could as the veritable mistress of her art. In suavity of tone, in purity of intonation, in the facility and limpidity of the coloratura passages, and in the bravura of climaxes, the prima donna amazed and delighted her every hearer. In the lobby and foyers, following her appearances, music lovers chanted in ecstatic praise her many points of excellence, and those to whom she had been an idol for two or more decades declared unhesitatingly that her voice is as fine, as powerful and as true today as it was in great operatic appearances a quarter of a century ago.

Soft sustained pianissimos, legato forte of astonishing power, and every note of the song, from its profound lower range to that of a high dramatic soprano, were given with supreme art by the singer, who evoked plaudits without end at the close of her solo. Later she sang the famous My Heart At Thy Sweet Voice, from Saint-Saens' Samson and Delilah, once more enrapturing her tremendous audience with her melodic phrases and her fine portamento.

Edwin Schallert in Los Angeles Times—Schumann-Heink sang two familiar operatic numbers—the classical recitative Now, Vitellia, with the Rondo, Never Shall Hymen, from Titus, by Mozart, and her piece de resistance, My Heart At Thy Sweet Voice, from Samson and Delilah, by Saint-Saens. The ovation to the singer proved yet again the glorious aristocracy which is hers as a personality, while it gave evidence of her power still to thrill by certain supreme tonal beauties.

Superlative indeed was her mellow voicing of the closing part of the recitative in Mozart number. I don't know when I have heard anything quite as pure in its perfection as this brief but exquisite bit. Her voice retains its emotional fire, its fascinating excursions into the realm of quaint grace.

The Samson and Delilah aria she sang in German, which marks the first effort here to restore the language locally to the concert stage at an affair of this magnitude since the war. Her feeling held the hearers enthralled, and she was recalled six or seven times. Of course, there were the usual flurries of interest, the usual acknowledgments of friendships across the footlights on the part of the diva. Too, it must be mentioned that she received one very ample basket of flowers. Her presence is even more distinguished than on her last visit, especially in the gray-green neutral toned gown which she wore.

SCHUMANN-HEINK TOMORROW

Tomorrow will be a gala day for musical San Franciscans for their adored Schumann-Heink is rendering a marvelous program at the Century Theatre. From every point on the long tour that Madam Schumann-Heink is now making come reports that the famous diva is singing in better form than ever and that vast throngs continue to acclaim her the peerless songbird of all time and the most beloved institution in American music.

Selby C. Oppenheimer, under whose management Schumann-Heink appears today, as always, announces that a vast throng will fill the Century Theatre on this occasion. A mammoth program including works so affectionately associated with Madam's career are included in the big offering. The program starts with the rendition of three big operatic arias—Ah Rendimi from Mitrane by Rossi in Italian, My Heart at Thy Sweet Voice from Saint-Saens' Samson and Delilah sung in English, Ah, Mon Fils from Meyerbeer's Le Prophete sung in French; then will be given Reichardt's When the Roses Bloom, Schubert's magnificent Der Wanderer sung as only Schumann-Heink can sing it, Schubert's beautiful Haideroselein, Brahms' majestic Mainacht, Spinnerliedchen from the Reimann Collection and Hueter's dramatic Pirate Dreams; a Wagnerian group is promised which will include the following four contralto masterpieces: Erda Scene from Rheingold, Waltraute Scene from Gotterdamerng, Brangane Ruf from Tristan and Isolde, and the Shepherd Song from Tannhauser.

Madam Schumann-Heink has specially engaged Arthur Loesser as accompanist and assisting artist and during the course of the afternoon Loesser will play Chopin's Nocturne in F Sharp and Polonaise in A Flat, Rachmaninoff's Prelude in G Minor, the Wagner-Liszt Spinning Chorus from the Flying Dutchman and Liszt's La Campanella. The few remaining tickets for the San Francisco concert can be secured at Sherman, Clay & Co. today or at the Century tomorrow.

RUBINSTEIN A COLOSSAL TECHNICIAN

Bigness of Arthur Rubinstein's Pianistic Art Demonstrated Before Large Attendance at Scottish Rite Auditorium

By CONSTANCE ALEXANDRE

That Arthur Rubinstein made a distinct sensation at his first appearance in San Francisco in conjunction with the San Francisco Chamber Music Society was emphasized by the size of the audience which greeted him at his own recital given in Scottish Rite Auditorium on Sunday afternoon, November 20th. It requires but a few days to circulate the report among the musicians of this community that there is an artist visiting us with a new thought to give; a message of unusual interest and one which will set our mentality into immediate action.

It is rather difficult to declare after one hearing of a new artist whether or not we truly enthuse over him. To respect and admire his ability and musicianship is one thing, but to go into a state of ecstasy is quite another. If the listener is seeking in a pianist a technique which is phenomenal, whose finger execution is notable for strength, power and unlimited speed, they will find these qualities in abundance in the playing of Arthur Rubinstein. The work of his left hand at times is almost miraculous. Rubinstein is a dramatic player of intense emotionalism, which is not always under complete restraint, but he is not a soulful player. He is the painter who colors his picture with broad sweeping strokes and brilliant shades, but misses the finer nuances and innate poesy. In such works as the Prokofiev, Albeniz and several of Debussy, Mr. Rubinstein dazzled his audience with his feats of tempi, virility and atmospheric effects. But in his Chopin numbers I longed for a more singing tone quality, a more fanciful imagination which would have produced episodes of wistfulness, spirituality and tenderness. To my taste I found his Chopin a bit too boisterous. Is it because Mr. Rubinstein is living in this age of futuristic fanatics, that he is influenced by these modernistic tendencies? For his interpretations are surely those of the modernist rather than of the pure classicist.

SECOND SYMPHONY POP CONCERT A SUCCESS

Columbia Theatre Crowded When San Francisco Symphony Orchestra, Under Direction of Alfred Hertz, Presents Delightful Program

By ALFRED METZGER

The Columbia Theatre was crowded to the doors last Sunday afternoon when the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the second popular concert of the season. The opening number consisted of Mozart's ever delightful Overture to the Marriage of Figaro, and it was interpreted with that delicacy of phrasing, that accentuation of the finer poetic expressions and that gracefulness of accentuation which Mr. Hertz understands so well how to attain and which the orchestra is always so ready in grasping.

Two Melodies by Grieg—Heart Wounds and Last Spring—followed and impressed the audience with the ruggedness of their emotional intensity and their splendid romantic spirit. They were played with a breadth and uniformity which made a decidedly lasting impression upon the minds of those most receptive to deeper emotional sentiments. Ippolitow Ivanow's Caucasian Sketches, op. 10, again delighted the hearers with their characteristic vigor and abandon, as they have done on previous occasions, and Mr. Hertz's fine rhythmic instinct and intense emotional coloring had here another opportunity to assert itself.

Herlioz's Roman Carnival gave conductor and orchestra a chance to reveal itself in its most brilliant aspect, showing the technical proficiency of the various groups of instruments, the bigness of tone to be obtained and the happy application of distinct accents. Its melodic worth is also notable. Borodine's Sketch of the Steppes of Middle Asia is a fine example of modern descriptive music and was interpreted with realistic plasticity. Liszt's Love's Dream gave conductor and orchestra an opportunity to show the fine interpretive faculties of the musicians, and the splendid uniformity of phrasing. Thomas' Overture to Mignon concluded a most enjoyable program with a brilliant and inspiring rendition of a well known work.

SUNDAY SYMPHONY CONCERT

Under the direction of Alfred Hertz the San Francisco Symphony Orchestra will give its regular Sunday Symphony concert this afternoon in the Columbia Theatre, commencing at 2:45 o'clock, repeating the program presented Friday afternoon. At this pair of concerts Arthur Rubinstein appears as soloist, performing the Saint-Saens pianoforte concerto in G minor. That Rubinstein has made a decided impression upon San Francisco music lovers is shown by the fact that a number of patrons at the Friday concert have secured tickets for tomorrow afternoon as well, not being content with one hearing of this colossal genius. The orchestral portion of the program is made up of Tschaiowsky's Fourth Symphony in F minor and The Sorcerer's Apprentice of Dukas.

Next Sunday afternoon, December 4th, the regular Popular concert will be given in the Columbia Theatre, and a program well fitted to the occasion has been selected. One of the numbers announced, a suite of eight Russian folksongs by Liadow, will be given its first American production at this concert, while the Marcio Fantastico from Henry Schoenfeld's Characteristic Suite will be heard for the first time in San Francisco. Other numbers listed are the overture to Weber's Der Freischutz, the Siegfried Idyl of Wagner, Tschaiowsky's Italian Caprice, Wallace Sabin's Hornpipe and Liszt's First Hungarian Rhapsody.

Aside from its regular concerts the Symphony will give a concert in Palo Alto Tuesday evening, November 29th, and in Berkeley Thursday evening, December 1st.

THIRD CHAMBER MUSIC CONCERT

Lovers of chamber music will recall the enthusiastic reception given the famous London String Quartet on their initial visit to this city last season, when they played here as guests of the San Francisco Chamber Music Society in a concert which was packed to the eaves and which created tremendous excitement and enthusiasm. Although many requests were made for another joint concert of these two famous organizations, it was impossible to arrange such an event last season owing to the fact that the Londoners had to take ship next day for Honolulu. However, the management of the Chamber Music Society takes pleasure in announcing that the London String Quartet has been secured for a joint concert with the Chamber Music Society of San Francisco on Monday evening, December 19th, when the following interesting and beautiful program will be played: Mozart—Quintet G minor for strings, London String Quartet, assisted by Nathan Firestone; Tschaiowsky—Quartet for strings, E flat minor, Chamber Music Society; Svensen—Octet A minor, for two string quartets, London String Quartet and Chamber Music Society. Already the advance sale indicates that every available seat in Scottish Rite Hall will be filled when the Londoners and the San Francisco Chamber Music Society step upon the stage.

Another feature that makes this concert doubly interesting, and also a historical event, is the fact that the London String Quartet, consisting of four native-born Englishmen, and the San Francisco Chamber Music Society, consisting of four native-born Americans, will on that evening unite in the first concert in the musical history of the world when two great quartets, one all-English and one all-American, will demonstrate Anglo-Saxon instrumental superiority. Hitherto all quartets representing America have contained one or more foreigners in their personnel. The San Francisco Chamber Music Society, however, is the first all-American string quartet of the first magnitude. From letters received from the members of the London String Quartet, they are looking forward, with great eagerness and pleasure, to this joint concert with their distinguished colleagues of the San Francisco Chamber Music Society. The Western tour of the London String Quartet is under the management of Jessica Colbert, the exclusive manager of the Chamber Music Society. Tickets for the coming concert of the London String Quartet and Chamber Music Society are now on sale at Sherman, Clay & Co.

Thos. J. Boyle, City Auditor and a friend of Edwin H. Lemare, received a letter from the distinguished organist recently, telling of his successes since his departure from this city. Between October 3rd and October 21st, when he was due in Portland, Maine, Mr. Lemare gave recitals almost every night and when he did not play he slept in a Pullman. The cities he appeared in included Duluth, Minn.; Urbana; University of Illinois; Grand Rapids, Mich.; Detroit, Mich.; two recitals; Hamilton, Ont.; Cincinnati, Ohio, two recitals; Pittsburgh, Pa.; Syracuse, N. Y., and then to Portland, Maine. When arrived in Portland, where Mr. Lemare has been engaged as City Organist, he received a hearty and cordial reception at his first recital on October 26th. The auditorium was crowded and hundreds were turned away. Mr. Lemare is very much pleased with the organ, which he pronounces very fine.

GUSTAVE WALTHER WARMLY RECEIVED

Distinguished Belgian Violin Virtuoso Assisted by California Theatre Orchestra Enthusias Large Audience

By ALFRED METZGER

The usually large audience that assembles at the California Theatre on Sunday mornings to listen to Herman Heller and the California Theatre Orchestra, had reason to feel gratified with the event of last week when Gustave Walther, the distinguished Belgian violin virtuoso, occupied the position of soloist. Mr. Walther selected as his vehicle of expression the beautiful Grieg concerto, of which he played two movements. There cannot be any question regarding Mr. Walther's experience as an artist and his command of technical execution. He plays with the understanding of the virtuoso who has established a reputation for himself, and his digital dexterity overcomes the greatest obstacles.

The enthusiasm of the audience was such that Mr. Walther was compelled to add several encores, and among these was The Bee by Bohm, which required such quickness of finger work that the artist's proficiency in this direction was hailed by the audience and a veritable thunder of applause punctuated the conclusion of the number. Whatever artistic demands are put upon an artist in interpreting authoritative works Mr. Walther proved able to cope with them. He received three hearty recalls which is very rarely the case with soloists at the California Theatre.

Herman Heller and the California Theatre Orchestra presented a program of excellent compositions and interpreted the same with their usual success, while Leslie V. Harvey contributed a splendid organ number.

Two Soloists at California Tomorrow

An unusual concert has been arranged by the management of the California Theatre for its concert tomorrow morning. Ann Thompson, well known piano accompanist and soloist who spent two seasons with Ruth St. Dennis and Ted Shawn, and Eugene Field Musser, head of the piano department of the College of the Pacific, will play Hanson's Concerto for Two Pianos and Orchestra, with Herman Heller and the California Theatre Orchestra.

Both Miss Thompson and Mr. Musser are graduates and former faculty members of the Bush Conservatory of Music in Chicago. Miss Thompson was a pupil of Godowsky and has had several very successful New York appearances as well as four appearances as soloist at the famous Wanamaker concerts. Musser will be remembered for his successful performance of the Mana-Zucca Concerto at the California Theatre in August. Musser closed a very successful concert tour in 1917, after which he served two years in France with the regular army. After the signing of the Armistice he was given an opportunity to study with some of the teachers of the famous Paris Conservatory. He is to be soloist with the San Francisco Symphony at the American Festival in San Jose on December 12th.

The composer of the Prelude and Fugue which Miss Thompson and Musser will play has been lately awarded the Prix de Rome, which includes a fellowship in the American Academy in Rome. He will have the opportunity to devote his entire time to composition and travel. The only other American composer to receive this award is Leo Sowerby.

The California Theatre Orchestra will play the following program: King's Hussars, march by Leonard; Militaire, waltz by Waldteufel; Chopiniana by Hosmer, and The Bartered Bride, overture by Smetana. Leslie V. Harvey will play Rubinstein's Romance in E flat on the California organ.

THE LONDON STRING QUARTET

The famous group of musicians, the London String Quartet, recognized as artists of the highest rank, and first among ensemble organizations in the world, will be the assisting artists at the next Chamber Music Society concert to be given at Scottish Rite Auditorium on Monday evening, December 19th. The London String Quartet played in San Francisco last season with the Chamber Music Society with unprecedented success and their engagement with the Philharmonic Orchestra of Honolulu fortunately brings them en route through this territory again this season, making it possible for Manager Jessica Colbert to secure them to fill this date and other Western bookings.

With the Chamber Music Society at the concert of December 19th, the London String Quartet will play Svensen's Octet A minor for two string quartets, and the program will also include Mozart's Quintet G minor for strings in which the London String Quartet will be assisted by Nathan Firestone. Tchaikowsky's Quartet for strings, E flat minor, will be played by the Chamber Music Society. The personnel of the London String Quartet comprises James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola, and C. Warwick-Evans, violoncello. Of this group of musicians the Boston Transcript writes: "They came; they played; they conquered. * * * Cool heads, warm hearts and quick energies guide and spur them. To the beauty in which they drenched Beethoven's slow movement, to the light fire with which they tipped his finale, an expert audience answered not only with applause, but with cries and cheers."

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PROGRAM OF S. F. MUSICAL CLUB INTERESTING

The purpose of the program given by the San Francisco Musical Club to its members and guests was to exploit the various types of scales in music by performing works constructed upon them. This concert took place on Thursday morning, November 17th, and opened with the Grieg Concerto in A minor, which was to represent the Diatonic scales. The work itself is typically characteristic of Grieg in its rhythm and style, and the interpretation given it by Mrs. Katherine Gray Herzog and Mrs. Thomas Inman surpassed expectations. To power and brilliance they manifested freedom of style and a wide range of expression. The second movement especially was played in a manner to evoke enthusiastic applause.

The vocal honors of the day went to Len. Barnes, the popular baritone, who on every occasion makes a distinct impression upon his audience. Mr. Barnes is endowed with a lovely voice but this alone is not what captivates his listeners. It is the ease with which he produces his tones, the intelligence of his renditions and his unaffected personality that established him as the splendid artist that he is. Mrs. Horatio F. Stoll played the accompaniments for Mr. Barnes in a straightforward and skillful manner. Mrs. Stoll is always in sympathy with the artist so that the slightest nuance is felt and responded to.

The Chromatic scale was revealed in the Rachmaninoff Sonata for cello and piano, which was played by Miss Dorothy Dukes and Mrs. Edward Parker. Miss Dukes is a young cellist of ability and much promise. Her tone is somewhat small but of a singing and pretty



EUGENE FIELD MUSSER AND ANN THOMPSON
Two Distinguished Young American Pianists, Who Will Play Hanson's Concerto For Two Pianos and Orchestra Under the Direction of Herman Heller at the Sunday Morning Concert of the California Theatre Tomorrow

quality, while she is well equipped technically. The excellent pianistic art of Mrs. Parker was brought forth in the dramatic virility of her playing. There were times when she could have restrained her tonal volume for it overpowered that of the cello.

The concert concluded with a quartet of mixed voices including those of Len Barnes, Mrs. Arthur Hill, Harrison Coles and Mrs. Robert E. Whitcomb. The numbers interpreted were the Cesar Franck's Celestial Chorus from The Beatitudes and the Chorus of the Just. These numbers were built upon the whole tone scale and the Ez Chayim and Hallelujah were of the Hebrew scale and in construction and melody traditional in character. It was also the best performance that the quartet rendered. Mrs. Cecil Hollis Stone at the piano gave the delightful support and assistance that is expected with the mere mention of her name. A finer musician and gifted accompanist is not to be located in this vicinity, or I may add, in any other.

CONSTANCE ALEXANDRE.

SECOND SYMPHONY CONCERT AT STANFORD

The second season of Symphony Concerts at Stanford University is to open on Tuesday evening, November 29th, with the entire organization of eighty-five artists under the direction of Alfred Hertz. Mr. Hertz announced a program for this event which is one of the most beautiful ever played at Palo Alto. It will include the famous New World Symphony by Dvorak, The Sorcerer's Apprentice by Dukas, one of the cleverest of the modern French writers, The Roman Carnival by Herlioz, and other interesting compositions.

This course has the support of a large list of guarantors who are anxious to co-operate with the Stanford Symphony Committee in making these concerts an annual institution at the University, with particular emphasis upon the educational value of these concerts to the students. There will be two concerts in the series, the second one to be given on Tuesday evening, January 10th, and the season tickets are on sale by mail for \$2.00 each, admitting the holders to both concerts. All seats will be reserved. Applications with checks should be mailed to the Stanford Symphony Committee, Box 995, Stanford University, California.

COLBERT SERIES START IN SAN JOSE

The San Francisco Symphony Orchestra, of which Alfred Hertz is the conductor, opened the Jessica Colbert concert course in San Jose. It was a great program and played in the orchestra's characteristic fine fashion. Clarence Army of the San Jose Mercury Herald wrote the following comments concerning the event: "The concert was the first in the 1921-1922 Colbert course. Mrs. Jessica Colbert, manager of the series, has arranged a list of stellar attractions that is veritably phenomenal in its excellence. Last evening's concert was given before an immense audience, the house being practically sold out several days ago. San Jose certainly showed itself to be a music loving city. Such quiet during the numbers, such loud manifestation of appreciative joy after each selection, such enthusiastic recalls for conductor, for soloists and for each and every member of the splendid aggregation! Mrs. Colbert has the grateful thanks of all those who were fortunate enough to be present at such a superlative affair. The program was a marvel of beauty and brilliancy. * * * A great concert—one that will long be remembered."

JOLLAIN PUPILS' RECITAL

Sig. Giuseppe Jollain, the distinguished and well-known Italian violinist, will give his fourth pupils' recital of the season on Saturday evening, December 3d, at the Sorosis Club. On this occasion he will present some of his most talented students and the program will



comprise many difficult concertos, demonstrating to a large extent the serious training and conscientious study which these pupils have received through the very able tuition and instruction of Sig. Jollain, and this fact was also clearly evidenced in the recital which he gave a few months ago. The vocal numbers of the evening will be rendered by Mme. Jeanne Gustin-Ferrier, the charming French soprano, who is so well known in musical circles. She possesses a voice of rare qualities and this, coupled with a distinctive personality, has won her great enthusiasm wherever she has appeared.

Sig. Sigismondo Martinez will be accompanist. His excellent musicianship and brilliant interpretations have placed him in the foremost ranks of pianists in this city and he has received the heartiest applause on every occasion where he has played. The program will be as follows: Concerto No. 4 (Huber), John Zeille-maker; Concerto (Strube), Pearl Chapman; Carnivale di Venezia (Paganini), Alice Compton; Concerto No. 8 (Huber), Mafalda Guaraldi; Concerto A minor (De Beriot), Dorothy Player (Audrey Player at the piano). Vocal—Herodiade, Il est doux, il est bon (J. Massenet), Le Nil (violin obligato) (X. Leroux), Si mes vers avaient des ailes (R. Hahn), Mme. Jeanne Gustin-Ferrier, soprano; Concerto No. 7, G major (De Beriot), Emily Leet; Romance in G (Beethoven), Mazurka-Obertass (Wienlawski), Henry Yates; Concerto D major (Seltz), Alexander Murray; Ensemble (Galopade), Alexander Murray, Margaret Polley, Marie Malingier, Bert McCarthy, Lester Lipsitch, Mafalda Guaraldi, Richard Siprella, Joseph Bendahan, Allen Richman, Alice Compton, Maureen McGrath, Saul Perlis, Camille Zeille-maker, John Zeille-maker, Emily Jurras at the piano; Trio—Alexander Murray, Margaret Polley, Marie Malingier; Trio (Dancila), Helen Hughes, Henriette Ravicciotti, Pauline Ravicciotti at the piano; Trio, Berceuse Serenade (Godard), Helen Hughes, Ruth Madden. With the combined talent of these two well-known artists, together with Sig. Jollain's pupils, it is evident that a very artistic and delightful evening will be assured.

Johanna Kristoffy

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ELIZABETH SIMPSON'S PUPILS' RECITAL

A delightful afternoon musicale was given by pupils of Elizabeth Simpson at her attractive Berkeley studio on Saturday, November 12th, this being the first class recital of the present season. An important feature of this year's work is the special attention being given to musical history and form in the junior and intermediate classes, and Saturday's program was preceded by a meeting of the children's class for the study of Bach, with papers, musical illustrations and analyses cleverly presented by a group of talented children. The advanced program was interpreted with great artistic finish and charm of interpretation by a coterie of gifted young pianists, one of whom, Miss Helen Roberta McGregor, is soon to be heard in a recital of her own. The following numbers formed the interesting program: Sonata A major (Mozart), Impromptu E flat (Schubert), Nocturne (Chopin), Three Waltzes (Chopin), Danse Negre (Cyril Scott), Miss Helen MacGregor; Etude (MacDowell), Kathleen Dawson; Canzonetta (Schutt), Dance Caprice (Grieg), Jane Franker; Au Convent (Borodine), Valse Brillante (Moszkowski), Solfeggietto (C. P. E. Bach), Mrs. F. E. Brackett; Etude (MacDowell), Eleanor Chamberlain; Nocturne E major (Chopin), Hazel Lapham; Valse (Brahms), Lyric Piece (Grieg), Gladys Sibley; May Night, Bird Song (Palmgren), Etude Mignonne (Schutt), Juba Dance (Dett), Ethel Long Martin; Concerto A minor (Grieg), Miss Simpson, orchestral accompaniment on second piano by Mrs. Martin.

HALF HOUR OF MUSIC AT GREEK THEATRE

The program for the half-hour of music at the Greek Theatre, Sunday afternoon, November 20th, was as follows: My Mother Bids Me Bind My Hair (Haydn), Homeland and Cradle Song (Gretchaninoff). Before the Crucifix (La Forge), Margaret Caldwell Speer; Serenade (Schubert), Allegro Appassionata (Saint-Saens), Grace Becker; O Had I Jubal's Lyre (Handel), In the Boat (Grieg), A Birthday (Woodman), Margaret Caldwell Speer; Hymn to the Sun (Rimsky-Korsakoff), Spanish Serenade (Popper), Grace Becker; Duet from the Creation (Haydn), Gracefull Consort, The Dew-dropping Morn, Margaret Caldwell Speer and Henry Bickford Pasmore. The accompanists were Mrs. Moseby and Elwin A. Calberg, Grace Becker, because of her great talent and lovely personality, is a favorite 'cellist across the bay. Margaret Caldwell Speer has been well known as a singer in Los Angeles and thereabouts, where her intelligent interpretations have won her a great artistic reputation. She has been studying faithfully with H. B. Pasmore for more than a year with the result that her voice has taken on warmth, breadth and loveliness.

GARRISON ON MONDAY

The second of the popular Alice Seckels' Matinee Musicales will find the Colonial Ballroom of the Hotel St. Francis again crowded to its capacity with the socially and musically elect of San Francisco on next Monday afternoon, when Mabel Garrison, famous American coloratura soprano of the Metropolitan Opera Company, with George Siemmon at the piano, will render the following attractive song program: O King of Kings, Allelujah (Esther) (Handel), Tambourin (Arr. by Tiersot), Aria, Non Paventer, from Magic Flute (Mozart), Una voce poco fa, from Barber of Seville (Rossini), Guarda che bianca luna (Josten), Joli Berger (Moret), Fantoches (Saint-Saens); The Angels are Stopping (Ganz), My Heart's a Yellow Butterfly (Bochua), I Bring You Heartsease (Branscombe), Shouggie shou (Henschel), Nature's Holiday (Hageman); Folk Songs—Little Jashka (Russian), Fleur des Alpes (Tyrolienne, Arr. by Weckerlin), Lament (Bohemian), Swing Low, Sweet Chariot, American Negro (Arr. by Guion), Krakowiak (Polish Dance Song).

San Franciscans met and capitulated to the art and charm of Garrison two years ago when the delightful soprano gave a series of recitals under the Oppenheimer management, which called forth the loudest praise from both press and public. This exquisite coloratura soprano is equipped with one of the most beautiful natural voices before the public today and her charm and manner serves to make instantaneous friends and admirers of all her hearers.

WARREN WATTERS EARNS PRAISE

Warren Watters, the well known baritone, and one of his piano pupils, Robert Swain, gave a concert in Palo Alto on November 5th, of which the Palo Alto Times of November 7th had this to say:

Genuine pleasure was afforded the group of invited guests who attended the musicale given in the Women's Clubhouse on Saturday evening by Warren Watters, baritone, with one of his piano pupils, Robert Swain, as assisting soloist.

The program was interestingly varied, including two operatic numbers, several of Dvorak's appealing gipsy songs, a couple of arrangements of verses by Rabindranath Tagore, and a group of more popular selections. The singer's always-pleasing voice showed itself equal to the demands of each mood, coming out particularly well in the tender tenor notes of Tagore's When I Bring to You Colored Toys, and in the dramatic vigor of the La Gioconda aria, Ah! Pescatore. Songs My Mother Taught Me, and Tommy Lad, sung as an encore to the second group, were sung with a finish which won the admiration even of those in the audience who had heard

both sung by Louis Graveure, the great Belgian baritone, in his Stanford concerts.

Watters has been a popular singer ever since his coming to Palo Alto as music supervisor in the schools several years ago. He returned from his service as community sing leader in the navy with added force and vitality in his singing, qualities which have continued to develop, if one is to judge by Saturday evening's program.

Robert Swain, a youthful piano student, played very acceptably a group of three numbers, including a Chopin waltz, Chaminade's The Flatterer and Chopin's Military Polonaise. He was enthusiastically encored and returned to give Torjensen's To the Morning Sun. He played with assurance and technical facility, the only obvious trace of youthfulness in his work being a tendency to rush unduly.

Miss Alice Kimball accompanied Watters, proving, as always, one of the most accomplished of accompanists.

The Jenkins School of Music in Oakland is now in full swing after the summer vacation and from all indications will experience the busiest season since its inception. Mr. Albert Elkus, who is at the head of the pianoforte department, has just returned from a six months' sojourn in Europe and is full of enthusiasm for the new season's work. Miss Marion Courson, associate member of the piano department, was also a summer traveler, spending her vacation in New York. For a longer sojourn we mention in passing, Miss Leone Nesbit, well remembered among musicians for her brilliant piano work. She is studying with Sauer at present in Vienna, and two of her colleagues, Mrs. Beatrice Anthony and Miss Beatrice Meltzer, are in Brussels ardently pursuing their studies. The winter promises many musical treats at the school, the first an ensemble concert soon to be given by Mr. and Mrs. Samuel Savannah, Miss Cora Jenkins, Mr. Albert Rosenthal and Miss Marion Courson. Many student recitals will follow. One of the most interesting events will be a demonstration of musical pedagogy by Miss Jenkins before Dr. Charles E. Rugh, professor of pedagogy, and his class of student teachers from the University of California.

Theodor Salmon, the well known and successful pianist and teacher, left for Australia on Tuesday, November 8th on the Steamship Ventura. This departure was quite sudden and surprised his many friends. Mr. Salmon's sea voyage was made necessary on account of his health. He will remain indefinitely in Melbourne and Sydney, where he will give a number of concerts and open a studio. Mr. Salmon is an able artist and pedagogue and his numerous friends will wish him the finest kind of success.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, November 21, 1921.—We shared the pleasure of listening to our latest chamber music organization, L'Ensemble Moderne, with a friend whose musical and also spiritual sensitiveness we honor much. He is sparing in praise and has a good sense of humor, which includes discrimination and critical faculty. "It was one of the most delightful evenings I experienced. * * * I scarcely know which to admire most, the viola or the oboe * * * or the handling of the ensemble effects with the piano. * * * It was Ensemble Moderne in a very real sense, for not only were the combinations unusual, but the music too was of modern type, and yet none too modern as that it could have been enjoyed readily by anyone."

Our friend is writing about the debut of the new trio or perhaps quartet in a way, "L'Ensemble Moderne," consisting of Henri de Busscher, oboe, Emile Ferir, viola, Mme. Blanche Rogers Lott, piano, and Miss Fern Fitzwater, the soprano who really appeared as vocal soloist. Now we have written at length about the three instrumentalists. We sincerely doubt whether any individual laudation from our pen would add to their musical prominence. What we wish to say is that in this ensemble Los Angeles has a jewel of a chamber music organization. It does not "glitter," but it radiates music of a magic beauty such as that of our own American composer, Charles Martin Loeffler, whose rhapsody "The Bag Pipe," after a program by Maurice Rollinat, was presented on this occasion.

Much, very much, this ensemble has to give out of its wealth of musical treasure, new and classic. The foretaste which was ours makes us demand more.

Seldom have we found our pen more feeble than when it came to describe the unique tonal beauty of this ensemble, and yet their appeal is so direct, that we should imagine the musically wide-awake clubs would long to hear them. For right here, we would like to add, that our various Los Angeles and Southland clubs owe it to our artists that they provide audiences. In fact they owe it to themselves. What a selfish attitude, a limiting policy it would be to be satisfied of hearing the majority of our chamber music players merely as members of the Philharmonic Orchestra, when they have as much to give as for instance Emile Ferir and Henri de Busscher. There are thousands of club members who never go to attend our orchestra concerts. Let them at least listen to the elite of our orchestral players, who for love, rather than money, cultivate the love for chamber music in the hearts of others.

We listened to a Sarabande and Rigaudon by Arthur Foote, beautiful in form and style, with interesting harmonizations. Incidentally, the Boston composer dedicated these numbers to the gifted pianist of the ensemble, Mrs. Blanche Rogers Lott. Hamilton Harty's Orientale and his more rustic a la Campagne are fascinating smaller pieces. The first somewhat exotic, the other pastorate in an animated manner, too, offered great variety of tonal effects. Most impressive on the program was the already mentioned work by Loeffler. It is a forceful work, in which freedom of tonality is sincere and born out of the spirit that guides his fascinating thematic material.

We have described Mr. Ferir's remarkable two compositions, Songe and Caprice Basque, to readers of this column, when they found their premiere here with orchestral accompaniment. They also are convincing to the last note with a fine continuity of musical thought. That they should appeal as they did even with the piano accompaniment—by the way, well rendered on the part of Mrs. Lott, who had no easy task—proved their sympathetic value. The only weak point in the trio selections was the Klughardt composition which, beautifully played, as a piece of music is too antiquated to convey much today. As said above, we think it idle to comment on the ensouled expression, tonal beauty, perfect phrasing of Mr. de Busscher's oboe playing, or how Mr. Ferir's viola, with deep cello tones and yet also of violinistic singing voice touched our heart. It was an eminently artistic evening, thanks to Mrs. Lott's most decided gifts as a chamber music player. Distinct delight of the program

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must be duly credited also to the vocal soloist.

Two groups of songs in French and English introduced Miss Fern Fitzwater as a singer of much charm. Her technic is good, so her radiant, beautiful soprano, wins her hearers easily. Both interpretation and diction suffered occasionally, by a certain tensility, which also made some high notes sound harsh. Maybe it was a question of routine, which should bring fame to this young artist, for we think her exceptionally fortunate as to training, voice and an apparent natural talent for vocal expression.

Beethoven's Eroica Symphony, the Sappho Overture by Goldmark and the Entrance of the Gods into Valhalla from Wagner's Rhinegold were the three musical pillars that supported the big program of the last pair of Philharmonic Orchestra concerts directed by Walter Henry Rothwell with impressive results. It was a pretentious program which showed the brilliant qualities of the orchestra and director, even if one could have wished for greater smoothness in the symphony, less measured phrasing and slightly more expressive tempo, the latter in the second movement. The strings were in good mood, specially in the third movement. Noteworthy was the reading of the colorful Goldmark opus, so rich in detail which showed Conductor Rothwell in comprehensive control of his organization. It is an elaborate work technically and emotionally, and as such scored heavily, for its passionate and tempestuous moods were well portrayed. Wagner's Rheingold finale was most enjoyable because of the beautiful tone quality developed by the various sections. Perhaps Mr. Rothwell preferred this effect to greater dramatic animation.

Arthur Hackett, whom we gladly remember as having stolen Mme. Farrar's thunder when he was her associate artist here two years ago, has come back a big and eminently musical singer. (Incidentally, when he committed this "crime" of artistic grand larceny he was fully acquitted by the jury called public, who pronounced his success as quite legitimate. Said Mr. Hackett made, as far as we are concerned, an unforgettable impression in the Lohengrin Aria Im Fernen Land, and two French numbers, La Reve from Massenet's Manon and Lalo's Aubade from Le Roi d'Ys. He has rounded out his vocal means to a luscious tenor voice of dramatic quality, clear and warm. His diction, especially in German, is very good, excepting some slight mispronunciations of vowels, in fact clearer than in French. He scored a tremendous success, and, we feel sure, should meet with a capacity audience if it should be our pleasure to enjoy him in a recital of his own. Somehow we enjoyed the orchestra during the two

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accompaniments almost more than during any other selection of the program. We know Mr. Rothwell's accomplishments in this regard. We thought him to conduct with a greater warmth, however subtle, yet creative of lovely phrasing and diverse tonal effects, than at any other time of the concert. There seemed an added individuality to inspire the ensemble, evidently Arthur Hackett's.

Worthwhile programs by the orchestra may be expected. This coming Sunday we shall hear Miss Maybell Strock, as soprano soloist. The complete program reads: Mendelssohn—War March of the Priests from Athalia; Liszt—Symphonic Poem No. 2, Tasso: Lamento e Trionfo; Debussy—Lia's Aria from L'Enfant Prodigue; Maybell Strock; MacDowell—Dirge from the Indian Suite; (a) Liadow—The Music Box; (b) Dargomisky—Cosatschoque; Puccini—Vissi d'arte from Tosca; Maybell Strock; Wagner—Overture to Rienzi. Friday and Saturday, December 2nd and 3rd, Lester Donahue, pianist, will be the program "feature." He has chosen the Rimsky-Korsakow concerto in one movement. The orchestral numbers are the second symphony by Sibelius and Glazounow's Dance of Salome.

On Tuesday of this week the orchestra will play in Riverside.

Apropos of orchestra visits, we are now able to announce that the planned orchestra exchange between San Francisco and Los Angeles is nearer a solution and is expected to materialize some time in the early part of the new year, probably during February. Exact dates are expected to be announced upon the return of L. E. Behymer, manager of the Los Angeles Philharmonic, who left for San Francisco yesterday to make final arrangements with Manager A. W. Widenham of the San Francisco Symphony Orchestra. Mr. Behymer is very happy about the results obtained so far, especially as all the cities included in the proposed schedule of travel wish to hear both orchestras. Thus Messrs. Rothwell and Hertz will compete at Bakersfield, Fresno, Sacramento, Stockton, San Jose and Santa Bar-

bara. Of course, the Los Angeles orchestra will play at San Francisco and Oakland, just as the Bay City organization will be heard here and in other Southland towns.

Miss Rena MacDonald, the efficient and popular associate of Impresario Behymer, has made a hurried visit into the Southeastern Behymer territory, New Mexico, Texas and Arizona, where she is making final arrangements for bookings closed by her when on the return trip from New York in August.

Mabel Garrison, coloratura soprano, opened the Behymer Philharmonic Course here before a crowded house, which enjoyed her singing most decidedly. Miss Garrison's volatile coloratura soprano lured forth rounds of whole-hearted applause, making it one of the most successful events given here of late.

That Mme. Schumann-Heink would again triumph in two wonderful programs can be said in few words. She is better loved than ever. How does she keep the freshness, the eloquent expressiveness of her glorious voice, so marvelously controlled, while her hair whitens? And, speaking of control, one little perceives that she does it consciously. It is Schumann-Heink that made us realize why the Greeks gave to Apollo not only the gift to play the kithara, but also that of song. Her singing is divine.

Our Popular Concerts by the Philharmonic Orchestra are proving popular in the fullest sense of the word. Mr. Rothwell gave us a charming program opening with Beethoven's Turkish March, more formally known as March from his music to The Ruins of Athens. Then followed Gounod's ballet music from Faust, which two found great favor. The strings did charming work in Schumann's Traumerel. Bizet's Egyptian Dance from Djamileh seemed to us rather long drawn out for the story it tells. The brass, especially the trumpets, Mr. Vladimir Drucker leading, sounded well in the Tannhauser March.

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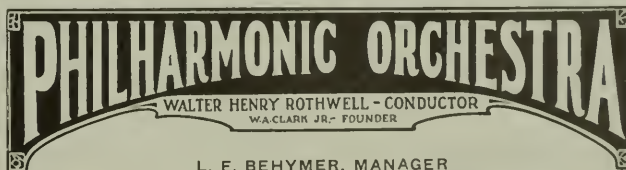
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Clifford Lott, baritone soloist, won one of the biggest ovations tendered resident artists. His artistic singing of the Prologue to Pagliacci and To the Evening Star from Tannhauser again revealed him as the fine musician he is. One could have wished for more color of tone, also more dramatic force in the Pagliacci number, yet his refined art has an appeal which makes one forget shortcomings as these. Undoubtedly the fact that he sang both numbers in English, with excellent diction contributed greatly to the good impression which he increased in his encore.

The California Federation of Music Clubs announces its First Biennial Prize Competition for California resident Verse Writers. Words for a State Song for California are desired.

The prize offered for the winning poem is one hundred dollars. Words should be sent to Ben F. Field, chairman, No. 705 Auditorium Building, Los Angeles, California. The competition closes December 31st, 1921, and no manuscript arriving later than three days thereafter will be considered. A stamped, self addressed envelope must accompany each manuscript, also a sealed envelope containing the name and address of the author and the title of the verse submitted. The same selected number or identification mark should appear on the manuscript and the sealed envelope.

No writer, not a resident of California for at least one year may compete. Each manuscript must be original with the sender and must never have been published.

There has already been held one competition this year for a State Song, entries having closed October 1st, 1921. About eighty manuscripts were received. The prize offered was \$25.00, later increased to \$50.00.

The judges acting were Grace Atherton Dennen, Editor of The Lyric West Magazine; Mrs. M. Hennion Robinson, composer and accompanist; and Ben F. Field, writer of verse. No selection was made. Instead it was recommended that the competition be continued and the prize increased to \$100.00. This has been done and the original competitors are invited to resubmit their work. Thus an opportunity is offered for change or betterment. L. E. Behymer, president of the Gamut Club, is the donor of the prize.

The California Federation of Music Clubs reserves the right to make such disposition of the prize-winning poem as it deems best. Upon payment of the \$100.00 prize money, all title of every kind shall be assigned by the author, if required. No adverse criticism is made of the song words heretofore sent in, but the following remarks are noted: A State Song for California should be one of which Californians and all people may be proud for all time. It should have dignity, majesty and compelling force. It may be an anthem, a march, or simply a lyric; or it may combine many elements of beauty and power. It may have in it reference to the glorious past of our State, to the early explorers and discoverers, the padres and the pioneers. It may give hint of the great present and the greater future. Climate, flora, scenery, resources, beauty and grandeur bespeak for themselves a possible place.

Compositions both vocal and instrumental from the gifted pen of Walter Henry Rothwell, the conductor of the Los Angeles Philharmonic Orchestra, are finding growing favor from well-known concertizing artists, the press and public. Estelle Liebling, the successful singer, now has added Rothwell songs to her repertoire with good advantage as shown at her recent recital. Richard Czerwonky, former concertmaster of the Minneapolis Symphony Orchestra, found Mr. Rothwell's delightful Viennese Greetings to be one of the most appealing selections on his brilliant program given at Chicago.

Music at the Theatres

At the California—"Better music and more of it," always a practiced ideal at the California Theatre, has taken on new dimensions with the inauguration of a triple schedule of daily concerts this last Sunday. Managing Director Fred A. Miller and his Associate Managing Director Robert Poole, have long realized that music is one of the three great essentials in the motion picture house. One is the story of the picture, the second is the production of the picture, i. e. the acting and milieu, and thirdly, but of equal importance, is the music. In fact the time has long arrived in Managing Director Miller's opinion when a picture house will be keenly judged by its music. Always taking a good film for granted, Mr. Miller believes that the music more than any other feature outside of the film is the great conversationalist which speaks with thousand tongues. Either before the silent drama rolls by, or anticipating it in a program proper.

That is why today fifty musicians, once in the afternoon at two, and twice in the evening, at seven and at nine, play under the gifted baton of Carl D. Elinor a

concert of four judiciously chosen numbers. This progressive innovation caused a stir in the capital of film-dom, but also roused much applause and appreciation from the general public, and, which is significant, from fellow theatre managers, film producers, eminent members of the thespian and musical colony in Los Angeles and Eastern cities. There is little doubt that Mr. Miller has well diagnosed the taste of the public in giving Conductor Elinor an enlarged orchestra, including fine solo players.

Startling features as to correlation of music and the film are to follow in the wake of this new departure from the beaten track of picture house music, which as the time goes on, will no longer be regarded the handmaiden of the film.

Concert programs introducing the screen production will from now on create atmosphere. At the same time they will strike a high educational and artistic chord as already revealed in Mr. Elinor's brilliant concert premiere. Soloists, either from the California Orchestra, which does boast highly gifted first chairmen leading the various sections, or from the ranks of out side artists, preferably Western instrumentalists or singers of standing. Here the California Theatre will join the great movement for furthering the interest of our own musical colony on the Coast. American music will be a feature.

Conductor Elinor and the California management have spoken in no uncertain musical terms when they ushered in this triple series of daily concerts with Tschaiowsky's heroic March Slave, followed by the dainty Valse Caprice of Cheshire. Here Hubert Graf, the solo harpist, found ample opportunity to display his elegant technic. Then a bit of Spanish music Los Toros, a riot of tone color from the La Fiera Suite by Lacomme. And then, a musical surprise on a concert program. Hanson's oriental foxtrot Karma. A surprise indeed on a concert program, but no longer a breach of musical etiquette, for has not Rudolf Ganz, the new conductor of the St. Louis Orchestra, played a composition of this style at one of his recent popular programs? And why, because he considers it a specifically American dance form, which, if played properly, attains much value because of its interesting rhythms and thematic interlacings.

There reigned enthusiastic applause at the California Theatre after every program number. As time progresses the ensemble will gain in tonal blending, precision and freedom of expression. Already, however, a strong record has been established at the opening performance because of Mr. Elinor's musical standing, already enviable on account of his effective synchronizations. Beginning next Sunday afternoon at two the concert program for the week will be Thomas' Mignon Overture, by request, Elegy from Thais, the violin solo by Miss Elsa Grosses, concertmaster of the orchestra, and a soloist of exceptional beauty of tone, then Johann Strauss' charming waltz, Wiener Blut; and another excursion into the musical land of synecopation. Thus the California Theatre has found a new channel to nourish and cultivate one of the great longings of all people, the love for more and better music.

At Grauman's Theatre—Orchestral music in light vein by Grauman's Symphony Orchestra under Mischa Guterson at Grauman's Million Dollar Theatre, will give place for next Sunday morning to a program devoted to Schubert, Goldmark, Tschaiowsky, and other giants of symphonic composition. A big audience and gave particular pleasure to many whose memories cherish Penzance, Merry Widow, Florodora, Martha, Bohemian Girl, and Gypsy Baron. The big orchestra was in spirited mood and Guterson handled the romantic episodes of the scores with sincere feeling, while the vigorous passages were held together in fine, compact beauty.

Thrilling work of fine virtuosity was done by Miss Jeanette Rogers, solo flutist, who played Rocoquys' Echoes from Alsace brilliantly. Mr. Guterson rendering fine orchestral accompaniment. The vocal soloist, Miss Gertrude Lieben, a contralto of ample range and good technic, delighted her hearers with Verdi's Don Fatale from Don Carlos, reaching strong climaxes. Both soloists were most cordially received. In the afternoon Sid Grauman directed one of the biggest benefit programs at the Philharmonic Auditorium ever given here, which netted a handsome sum for the Jewish Sanitarium for Tubercular Prevention. Many of the artists who have sung or played from the Grauman concert stage volunteered their services, including Mme. Estelle Heardt-Dreyfus and Mme. Anna Ruzena Sprotte, Mischa Guterson and others. This is but another instance in which Sid Grauman has placed his artistic resources and affiliations public-spiritedly at the service of the people.

Marie Hughes MacQuarrie, the charming and talented young harpist whose playing has attracted many audiences throughout California, was a most gracious hostess when she entertained at her attractive apartment in honor of Annie Louise David. Mrs. David, who is considered by many authorities on music to be the foremost American woman harpist, has spent the summer and early fall in California and during that period made many friends and established herself a favorite in musical circles. At Mrs. Macquarrie's home on the evening of November 18th, many well known artists congregated to greet the charming guest who was kind enough to entertain those present with several harp solos much to the delight of everyone. Mrs. Macquarrie also contributed to the evening's pleasure with solos and an ensemble number with Christine Howells, the flutist, and Grace Becker, cellist. Christine Howells as well as Mrs. Gabrielle Woodworth, soprano, were also very gracious with their gifts and received enthusiastic applause after their numbers. All present agreed that a most happy evening had been passed.

YE CLUB OF ARTS PROGRAM

At the regular bi-monthly meeting of Ye Clubs of Arts, held last Monday evening at the club rooms in the Kohler & Chase building, a most attractive program was presented which was a revelation as to the talent among the members.

Miss Lillian Clark opened the program with two of her own piano compositions, Lazy Autumn Moon and The Sea, both of which were marked by delightful originality and splendid harmonic treatment. This was followed by a charming terpsichorean interpretation of Delibes' Nalla by Bernice Brown. Maida Moore contributed as a cornet solo the popular Pale Moon of Frederic Knight Logan, displaying a remarkable breath control and a uniformly round, full tone. The first half of the program ended with a recitation of MacDowell's Wild Zingarella by Harriette Murton.

After a short intermission Grieg's well-known Butterfly was presented by H. S. Grannet, delicately phrased and with a clear insight into the poetic value of the composition. Peter Brescia followed with two violin solos, the Dvorak-Kreisler Indian Lament and the Meditation from Massenet's Thais, both performed with a clear, firm tone and intense feeling. To close the program Louis Smelensky sang three numbers, Rowe's Macushla, the Elegie of Massenet and Sanderson's Until. In each of these numbers Mr. Smelensky exhibited a strong, unforced tone of true tenor qualities and with rich pathetic warmth. The various accompaniments were played by Lillian Clark.

MME. ROSE FLORENCE'S CONCERT

An unusually interesting program has been announced by Mme. Rose Florence to be presented at her San Francisco concert in the Italian Room of the St. Francis Hotel next Thursday evening, December 1st. It is in every way a representative selection of works which when interpreted with that skill and intelligence possessed by Mme. Florence always proves a welcome incident in one's enjoyment of the musical season. The program contains old and new compositions and demands great versatility of expression which Mme. Florence possesses in the highest degree. An added feature to the program is the choice of Uda Waldrop as accompanist and it will be seen that one of this skillful musician's compositions also forms part of the musical feast. There is much interest taken in this event and it is certain that a large audience will be in attendance to enjoy Mme. Florence's excellent vocal art.

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Warren D. Allen, University Organist of Stanford University, gave his usual recitals at the Memorial Church, Stanford, during the week beginning Sunday, November 20th. The programs were as follows: Variations on Jerusalem the Golden (Sparks); Indian Summer Sketch (John Hyatt Brewer); In Autumn (Edward MacDowell); Largo—New World Symphony—(Dvorak); Hallelujah Chorus from The Messiah (Handel). Tuesday, November 22nd at 4:15—Colonial Days, from the Pilgrim Suite (M. Austin Dunn); Lied de Chrysanthème—from Poemes d'automne—(Joseph Bonnet); Joyous March (Lawrence); To a Wild Rose and Told at Sunset—from Woodland Sketches—(Edward MacDowell). No recitals during Thanksgiving recess, on Thursday, November 24th or Sunday, November 27th.

Samuel Simon, baritone, gave one of the most enjoyable recitals of Music Week on Tuesday evening, November 1st, at the studio of Mrs. J. W. Taylor, 2308 Buchanan street. Mr. Simon possesses a deep, rich baritone voice which he displayed to advantage in a program of modern songs. Nearly a hundred people were present to applaud and commend Mr. Simon on his work. Miss Elsa Baess assisted with several well played piano solos. The program was as follows: English Ballads: Phillis Has Such Charming Graces (L. Wilson); Mary (Richardson); Vale (Russell); Modern French Songs: J'ai pitié en rêve (Ilue); L'adieu au matin (Pessard); Il Neige (Paradilke); Prelude E minor (Mendelssohn); Spring (Grieg); Negro Spirituals—Golden Crown (Granes); Swing Low, Sweet Chariot (Burleigh); Modern American Songs—Her Rose (Coombs); Crying of Water (Campbell-Tipton); Cargoes (Tom Dobson); The Top o' the Mornin' (Manazucca); Gavotte (Brinck); Summer Song (Merlekuets); Etude Heroique (Schebrizsky).

Miss Lena Frazee was exceptionally busy during Music Week. Four times she sang to enthusiastic audiences. She gave a program at the Library under the auspices of the University Extension Division, sang at St. Luke's Hospital for all patients who were gathered around the open court, at the Relief Home and the Clement Music School. At every place there was a capacity audience and all appeared to be devoted music lovers. At St. Luke's Hospital Miss Frazee received a thrilling experience, for it was the first concert the patients had heard, and one physician remarked it would do them more good than a week of taking medicine. Fern Backman, violinist, and Mrs. Frederick Crowe, accompanist, completed the trio of artists for the occasion.

Miss Edna Horan, pupil of Sigmund Beel, the well known and distinguished violinist and pedagogue, was among the soloists who played at the Civic Auditorium Artists Concert during Music Week. She created an excellent impression by reason of her splendid technical and musical qualifications.

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Piastro is the most noted of the younger Russian players. It is said he possesses every attribute of the greater art and creates an instantaneous impression upon his auditors. Mirovitch is a pianist of the modern Russian type, possessed of that Slavic temperament that makes for immediate success. The two artists have prepared an unusual program for their recital which will take place at the Scottish Rite Hall on Friday night, December 9th.

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Capital Actually Paid Up	1,000,000.00
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VOL. XLI. No. 10

SAN FRANCISCO, SATURDAY, DECEMBER 3, 1921.

PRICE 10 CENTS

SCHUMANN-HEINK'S VIRILE ARTISTIC YOUTH RUBINSTEIN SOLOIST AT SYMPHONY CONCERT

Continued Vigor and Emotional Depth of Eminent Diva Astound and Electrify Record Audience at Century Theatre—German Songs Received With Hearty and Prolonged Enthusiasm—Ideal Concert Program Interpreted in a Masterly Manner

By ALFRED METZGER

Hundreds of people were turned away and other hundreds were seated on the stage of the Century Theatre last Sunday afternoon when Mme. Ernestine Schumann-Heink, the eminent diva, made her appearance before a San Francisco audience. Even standing room was completely exhausted, proving that the popularity of this truly incomparable artist has not abated one iota. Further evidence of the depth of affection entertained for this rare disciple of the muses was noted in the spontaneous and long continued outburst of enthusiasm that greeted her upon her appearance on the stage. It was also evident that Mme. Schumann-Heink was pleased with this reception for her expressive countenance beamed in rejoicing over this demonstration and she showed in no uncertain ways that she reciprocated the pleasure of this meeting.

The opening group of songs consisted of Ah Rendimi (Rossi), Largo (Handel), Ah mon fils from Le Prophete (Meyerbeer). The moment Mme. Schumann-Heink began her singing it was evident that she was in excellent voice, the pliancy, warmth, and depth of which has been admired for some time by music lovers throughout the world. We have long ago ceased being surprised at the astonishing demonstrations of this great diva's art. It is perennial in its youth. It is refreshing in its vigor. Schumann-Heink is able to infuse emotion and sentiment into every phrase she utters. She possesses the rare genius of enhancing the meaning of an idea by adding zest and energy to the phrases that may otherwise lack in poetic instinct. In other words Schumann-Heink re-creates a song and rejuvenates it with the thrilling force of her personality and compelling magnetism of her artistic expression.

The second group of songs contained When the Roses Bloom (Reichardt), Der Wanderer (Schubert), Haidenroeslein (Schubert), Mainacht (Brahms), Spinnerliedchen (Reimann) and Pirate Dreams (Huerter). As will be seen, the artist very tactfully began and ended this group by singing in English while the three songs in the middle were sung in German, and it was indeed gratifying to note by those of us who place art and music above politics that the audience received the German songs with undisguised delight and pleasure, applauding loud and long and hardly willing to stop the applause. It was a spontaneous recognition of truly great compositions interpreted in an inimitable manner, and proved our repeated contentions that the musical public of America has always frowned, and always will frown, upon the prejudices of bigots and unmusical souls regarding German music. For the audience did not consist of German sympathizers so called, but of our regular San Francisco music lovers.

And it was evident that Schumann-Heink rejoiced in this ready response to her wonderful art. She sang in a manner that equalled the most enjoyable and artistic efforts of her brilliant career. She put her whole soul into these interpretations of Schubert and Brahms songs extracting from them the very essence of their beauty. She obtained every little meaning and sentiment and succeeded in transmitting her message in a manner that can not be surpassed, and it is questionable whether it can be equalled. Everything that is admirable in the art of singing Schumann-Heink put into her interpretation of these songs. And when as encore she sang Schubert's Erlking the audience was ready to give her a collective hug.

No one who is not an artist can possibly appreciate the relief experienced by these exponents of great vocal art to be able to place these pure classics upon the concert program. No one but a genuine music lover can experience the thrill of enchantment when listening to these works interpreted with intelligence and affection. And evidently San Francisco music lovers, cherish the art with their heart and soul and do not easily become converted to cheap and unworthy motives antagonistic to music as a uni-

Distinguished Russian Pianist Receives Ovation For Fine Rendition of Saint-Saens Concerto—Tschaiikowsky's Fourth Symphony Interpreted With Striking Emotional Effects—Crowded House Most Enthusiastic and Reluctant to Leave

By ALFRED METZGER

Standing room only was the order of the day on Friday afternoon, November 25th, when the San Francisco Symphony Orchestra under the direction of Alfred Hertz gave the first of the third pair of regular concerts. It was also the most enthusiastic audience of the season. This is partly due, no doubt, first to the effectiveness of the program and secondly to the skill and genius of the soloist, Arthur Rubinstein, the distinguished Russian pianist. The symphony was the open-

sentiment, uniform and realistic phrasing and coloring, and a spontaneous response on the part of the orchestra which proved one of the most enjoyable experiences of the season. Specially delightful was the graceful interpretation of the pizzicato movement which was done with a skill and musicianship rarely witnessed. The audience was not backward in expressing its pleasure and both conductor and orchestra received a hearty ovation after the conclusion of the symphony.

Dukas' Sorcerer's Apprentice was the next number on the program and its numerous technical intricacies and tricky passages were negotiated with ease and without any hitch. The work has been heard on previous occasions and needs no further comment at this time, except that it emphasized the marked improvement of the orchestra and the additional control which Mr. Hertz is able to exercise over his musicians.

Arthur Rubinstein as soloist in a memorable interpretation of the Saint-Saens concerto was the concluding feature on the program and proved a fitting climax to this unusually impressive musical feast. The distinguished pianist appeared here at his best, as do so many soloists when given an opportunity to appear with a fine orchestra. His conception of this work was somewhat different from those we have heard before, but nevertheless, notwithstanding its vigor and virility, it proved a most enjoyable performance. Mr. Rubinstein's exhibition of technic is simply astounding. It is impossible to detect the slightest flaw, and his shading of runs, trills and octave passages is something worthy to be remembered. This Saint-Saens concerto taxes the technical resources of a pianist specially, and to note how Rubinstein's fingers simply raced across the ivories without missing a note, and at a speed almost inconceivable, and with it all attaining definite emotional effects, is something that can not easily be forgotten after once heard. It was truly a masterly performance.

The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the soloist splendid support. The orchestral part of the concerto was played with understanding and compliance with the artist's mood. There was a bond of sympathy between conductor and soloist which created a unity of expression rarely found and it was this uniformity of interpretation which proved such an exhilarating experience on the part of the intelligent listener. It is therefore not surprising that the audience was reluctant to leave at the conclusion of the program.

PAVLOWA HERE IN JANUARY

To the varied programs of Anna Pavlowa and her Ballet Russe this year has been added a suite of Polish Dances of a distinctly political flavor, being inspired by the remarkable scenes at the Polish declaration of independence following the World War, when deputies from many Polish provinces came to Warsaw in their colorful and picturesque local costumes. Another nation is also added to the list of her portrayals in the new Norwegian ballet, A Norse Idyll. While hers is known as a Russian organization, it includes many other national and racial dance forms and pictorial equipments in the Mexican dances, Spanish, French, Ancient Greek, mythological, Persian, Syrian, Egyptian, Oriental, Italian and other ballets and diversissements representing many lands as well as the fanciful realms of fairy lore.



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versal expression of the deepest emotions.

Only a Schumann-Heink could conclude such a program with a group of Wagnerian arias without tiring her audience. Unless these extracts from Rheingold, Gotterdammerung, Tristan and Isolde and Tannhauser are interpreted with the fervor, depth and beauty of enunciation, coupled with vigor and flexibility of voice

(Continued on Page 10, Column 1)

ing number of the program and showed Mr. Hertz and the orchestra at their best. If there is any symphony conductor anywhere who is able to get finer effects from a Tschaiikowsky symphony than Mr. Hertz does, we certainly do not know of him.

Throughout the rendition of this splendid work there was apparent an intensive appreciation of higher emotional values. There was a certain depth of

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TWENTY-FIRST YEAR

BY WAY OF APOLOGY

We owe some of our friends an apology for delays in publication of reviews and articles, owing to congestion on account of publication of the annual edition, and also on account of lack of space in the regular number. If these friends of ours will have a little more patience we promise them their articles will appear as soon as we are able to publish them. A few will be printed in every issue from now on. These omissions also include some excellent book reviews and news letters from New York written by our Eastern representative, Miss Rosalie Housman, and most valuable from a news and educational standpoint. We assure our readers that we dislike very much to postpone publication of these articles, but necessity compels us doing so. We are also holding over an excellent treatise on the voice by Mrs. Mary Coonan McCrea, which we are sure will delight those of our readers interested in the vocal art. We shall try very much to print this treatise in the next issue of the paper.

APPEAL TO DELINQUENT ADVERTISERS

If our advertisers who are tardy in their remittances would realize what obstacles they are putting in the way of the publication of this paper we are certain they would be prompter with their payments. We are trying to be as impartial as possible regarding the recording of musical news. And since it is not necessary to advertise to gain recognition, surely no one should feel forced to incur expenses which they possibly are unable to carry. The publication of a weekly journal in the West is difficult enough, and we do not think it fair for anyone to make it more difficult, particularly when it is not necessary to do so. All advertisements due more than three months will be discontinued without fail.

SAN FRANCISCO TRIO MAKES FINE DEBUT

Three Excellent Artists Appear Before Select Audience
at Italian Room of St. Francis Hotel and
Create Splendid Impression

By ALFRED METZGER

One of the most interesting and most artistic events of the new musical season was the opening concert of the San Francisco Trio at the Italian Room of the St. Francis Hotel on Tuesday evening, November 22nd. The high esteem in which the three artists comprising this trio are held may be judged from the large and representative audience that attended this event, and the success of the organization may be gathered from the enthusiastic approval accorded the musicians by the music lovers who were present.

The personnel of the San Francisco Trio includes Mrs. Cecil Hollis Stone, pianist, William F. Larala, violinist, and Willem Dehe, cellist. These instrumentalists were assisted by Myrtle Claire Donnelly, soprano. The opening number of the program consisted of Trio op. 70, No. 1, by Beethoven, a work that taxes the innermost artistic resources of any group of musicians, and while it is but natural that the San Francisco Trio can not possibly have attained the proficiency in ensemble playing which it undoubtedly will exhibit after longer periods of rehearsing and association, still it cannot be denied that the three musicians possess the necessary

qualifications to interpret a trio of this high class character with intelligence and emotional color.

There was precision in the attacks and the phrases were negotiated with uniformity of thought and purpose. It was in every way a conscientious, sincere and efficient reading of a work of the utmost artistic character, and it inspired the audience with the conviction that the San Francisco Trio is indeed worthy of recognition in a city where the higher form of music has received such unquestionable support. Unfortunately the writer was unable to remain throughout the program and consequently had to miss the closing number, consisting of Lalo's Trio op. 7, but it is fair to assume that a body of musicians who are able to invest the Beethoven Trio with such depth of expression and smoothness of execution certainly are able to lend to the Lalo Trio the romance and poetry which its composer so happily invested it with.

Miss Myrtle Donnelly contributed two vocal solos, one by Scarlatti and one by Mozart. The latter was an aria from the Magic Flute. In both instances Miss Donnelly revealed her fine, smooth, clear and ringing voice of bell-like timbre, her correctness of intonation and her intelligent application of technical skill. She merited the warm applause that greeted the conclusion of her solos, and established herself further in the good graces of our musical public which had already taken her to its heart. Later on Miss Donnelly sang another group of vocal solos, further sustaining her reputation for excellent artistic equipment when she included: The Wounded Birch (Gretchaninoff), L'ane blanc (Hue), Papillons (Chausson), and Swedish Polk Song (arr. by Mme. Sembrich).

Willem Dehe, the excellent cellist, who has recently located in this city, played Concerto in D major by Haydn. It is simply impossible to imagine a more authoritative, more impressive and more musicianly rendition of this concerto than Mr. Dehe gave us. He did not only meet all the technical requirements, but he invested his interpretation with an adjustment of sentiments and a clarity of phrasing that only a thorough artist is able to attain. The adagio movement in particular was interpreted with a depth of feeling and variety of shading that was most enjoyable. Mrs. Stone played the piano part in absolute sympathy with Mr. Dehe's cello performance. Her fine tone quality, her fluency of technical execution, her skillful tone coloring and her grasp of the musical intentions was decidedly commendable, and she proved herself a worthy associate to an artist like Mr. Dehe.

The second concert of this series will take place on Tuesday evening, January 24th, when the assisting artist will be Rey del Valle, soprano, and the program will consist of: Trio No. 5, G major (Mozart), Concerto in B minor (violin) (D'Ambrosio), Trio No. 1 F sharp minor (Franck).

ZECH ORCHESTRA GIVES FINE PROGRAM

One of the most important and most interesting of the many concerts given during Music Week was the one of the Zech Orchestra, under the able direction of William F. Zech at California Hall, on Wednesday evening, November 2nd. It was in every respect a concert worthy of the highest commendation and both the members of the orchestra as well as Mr. Zech are entitled to much credit for the splendid work revealed on this occasion. California Hall was crowded to the doors and the audience expressed its delight by enthusiastic applause and undivided attention.

The program was an exceptionally ambitious and representative one. It began with an overture by Henry Hadley, entitled Herod, which was given an intelligent and effective reading. Then followed Bizet's delightful L'Arlesienne Suite No. II, which revealed the orchestra at its best. The strings in particular gave here a fine account of themselves and the entire orchestra showed its excellent training under Mr. Zech's fine leadership. Miss Ruth Sterner, violinist, pupil of Wm. Zech, played Wieniawsky's D minor concerto op. 22, in a manner that showed her unquestionable adaptability as an artist and her sincerity as a musician. Technically as well as in every emotional sense, she was able to cope with the difficulties of this excellent work. She deserved the ovation which her audience eagerly accorded her. Miss Myrtle A. Franzen gave an excellent account of herself at the piano.

A Melodie by Massenet and Introduction to Act III from Lohengrin (Wagner), set the orchestra a difficult task, which it overcame with surprising effect. Indeed, one could hardly believe that an organization of practically unprofessional players were able to give such an excellent account of themselves. The program closed with the dramatic and striking work by Tchaikowsky, The March Slave, which brought the concert to a splendid climax. It is very rare indeed that an orchestra of young musicians is able to give such a difficult program in such excellent fashion and Mr. Zech deserves to be heartily congratulated upon the artistic success achieved on this occasion.

Gustave Walther, the noted Belgian violin virtuoso, who recently scored artistic triumphs at the California Theatre and at the recent concert of the Pacific Musical Society, will give a program at the Berkeley Piano Club on Wednesday, December 7th. Great interest is being entertained for this event and no doubt there will be a crowded house. The program arranged for this occasion by Mr. Walther will be as follows: Sonata (Cesar Franck); Siciliano, Fugue (unaccompanied) (Bach); Berceuse (Jaernefeldt), Slavonic Fantasia (Dvorak-Kreisler), Paraphrase on Minuet (Padewski-Kreisler), Russian Dance (Zimbalist); Souvenir de Moscow (Wieniawski). Surely a more representative program is difficult to prepare. The accompanist will be Mlle. Jeanne Feront, who already has established herself artistically here.

ROSCOE WARREN LUCY'S PUPILS IN RECITAL

Six Skillful and Well Trained Pupils Play a Well
Selected Program and Are Assisted by
Merlyn F. Morse, Vocalist

Roscoe Warren Lucy gave his annual pupils' recital at Twentieth Century Club House in Berkeley on Friday evening, November 4th, in the presence of an audience that crowded every seat and remained until the very last number, giving evidence of its pleasure and gratification by hearty applause and strict attention to every number. As usual, Mr. Lucy, in a few well chosen words, explained the compositions about to be interpreted, and added thereby much interest to the event. The program showed excellent taste in selection and the students were absolutely sure of their work and played intelligently as well as musically.

Miss Florence Little opened the program with Haydn's Sonata in D major, investing her interpretation with sincerity and taste. Technically and emotionally she secured the desired effects and impressed her listeners with the ease and simplicity of her style. Mrs. Stella von Jessen played Chopin's difficult Scherzo in C sharp minor, with fine adherence to its poetic possibilities and also its occasional dramatic effects, and brought out the technical brilliancy of the work with gratifying clarity. Miss Lossie Ruddick played Troisième Etude de Concert op. 103 (von Sternberg), Preamble in E major (Bach), from the sixth violin sonata and Concert Etude op. 32 No. 2 (Moszkowsky), with understanding and care. The intelligent interpretation of these three works revealed a versatility of unquestionable merit, and reflected credit on teacher and pupil, because of the musical and technical exhibitions employed in these works.

Merlyn F. Morse is a vocal artist of fine instincts. He is a pupil of Carolus Lundine and his voice has been placed splendidly, exhibits smooth, plant quality, is true to pitch and is of unusual range and timbre. Mr. Morse's enunciation is clear and distinct and he puts noticeable expression in his declamation. He sang Requiem (Sidney Homer), Where're You Walk (Handel), and Dawn (Pearl Curran). He received an ovation by his enthusiastic audience which did not stop until he sang an encore.

Miss Grace Jurgens played Raff's Suite in E minor op. 72, with graceful observation of the romanticism of the work. The contrasting character of the Prelude, Minuet, Toccata, Romance and Fugue were brought out with effective realism and judgment and technically as well as musically Miss Jurgens was well equipped for her difficult task. Miss Helen Vallon proved an unusually fine artistic interpreter. She gave the impression of experience and natural instinct and played with an understanding and intelligence only found among truly gifted musicians who are under able supervision. She played Valeik (Mkrejs), Autumn (Chaminade), and Ballade in G minor (Chopin). She immediately became a favorite with her audience.

The concluding number of the program was interpreted by Aileen Murphy, who has already established for herself a reputation in the Bay Cities by reason of her brilliant accomplishments. Her fine technic, her inherent musical qualities and her ease of expression had splendid opportunities to assert themselves in Alkan's Le Vent and Strauss-Taussig's One Lives But Once waltz. Miss Murphy's performance closed one of the most enjoyable and most artistic evenings ever presented under the direction of Mr. Lucy. In conclusion we wish to add that Mrs. June H. Westling accompanied Merlyn F. Morse very tastefully and musicianly.

A. M.

MINETTI PUPILS IN RECITAL

The first recital of the season of Giulio Minetti's pupils took place last Saturday afternoon at his studio, 3325 Clay street. The program follows: Valse (Papini), Douglass Her; Water Lily (Ducelle), Raoul Steinberger; Berceuse (Jarnfeldt), Bernadette Hood; Serenade (Toselli), John Afendras; Adagio (Godard), Ben Robin; Canzonetta (Godard), Gladys Waibel; Concerto (for two violins) (Bach), Emmet Rixford and G. Minetti; Grand Duo (De Bériot), Josephine Finnell and G. Minetti; (a) Adagio (Fiorillo), (b) Allegro, Eunice Jurgens; Andante (from E minor concerto) (Mendelssohn), Margaret Von Schrader.

Mr. Minetti certainly possesses the art of developing tone quality in his pupils and one cannot help being struck by the tone production even of the younger students. Besides the technical ability attained by the advanced pupils, a marked characteristic of each one's playing is the individuality of style which Mr. Minetti has the happy faculty of developing and which is the true sign of the master pedagogue. All the pupils made a most creditable showing, Raoul Steinberger, Miss Eunice Jurgens and Emmet Rixford deserve special mention. For the short time Master Steinberger has been studying, his playing showed conscientious practice and musical understanding.

Miss Jurgens played with smoothness of tone and warmth of feeling and if we mistake not, showed signs of the divine spark. We shall look for greater things in the near future. Emmet Rixford showed a fine intellectual grasp of Bach and played with virility and style and breadth of feeling beyond his years. Mrs. O'Brien, who was the accompanist for the occasion, showed herself to be a pianiste par excellence.

Sam Fox of the famous Sam Fox Publishing Co. of Cleveland, Ohio, was a visitor in San Francisco recently and established a branch of his distinguished house. He appointed Carl Lamont of this city as his representative and the location of the Pacific headquarters of the Sam Fox Publishing Co., which will include offices and studios, will be announced later.

GARRISON'S ART ACME OF VOCAL PERFECTION

Beauty of Mabel Garrison's Voice Combined With a Winsome Personality Makes a Strong Appeal To Matinee Audience

By CONSTANCE ALEXANDRE

A recital, the memory of which will linger in the minds of those who attended the second matinee of the Alice Seckels series, was that which Mabel Garrison gave in the Colonial Ball Room of the Hotel St. Francis on November 28th. The petite and piquant prima-donna of the Metropolitan opera house sang herself into the hearts of one of the largest audiences that the Colonial Room has ever accommodated. It is so refreshing to behold a singer who is as youthful and charmingly sweet to the eyes as her voice is alluringly colorful, exquisitely crystalline and appealing to listen to.

Most noticeable in Miss Garrison's singing is her legitimate vocalization. Her art is purity itself consisting not only of a lovely and well trained soprano voice but an even and flowing legato which evokes tremendous admiration. Her coloratura singing is delivered with a beautifully balanced tone, executed with spirit and clarity and on all occasions true to pitch. Her enunciation is a joy and she phrases with suavity, so that after each number one feels that she has exhausted its every possibility both as to the music and text. Miss Garrison was particularly fortunate in choosing a group of folk songs characteristic of various nations for she sang them with eloquence and faultless lyrical beauty. Another song which Miss Garrison seemed happy while singing and in which she seemed to catch the apparent mood was Debussy's Fantoche. This was so charmingly rendered that its repetition was demanded. Miss Garrison's assistant at the piano was George Siemmon who proved himself a worthy and valuable co-artist.

WALTHER AND FRAZEE PLEASE CLUB MEMBERS

Gustav Walther, a newcomer to our local musical colony, but one whose artistic merits will prove additional value, appeared before the Pacific Musical Society at their regular meeting on the evening of November 22nd. Mr. Walther, a Belgian with an enviable European reputation, certainly confirmed these impressions at his first recital appearance in San Francisco. Two movements from Vieuxtemps's D minor Concerto served as Mr. Walther's first number, but it was the Bach Chaconne from the Fourth Sonata which is performed without accompaniment that revealed his violinistic ability at its best. He has the expected fine technique, an abundance of vitality and is gifted with sound as well as sane interpretive powers. These excellent qualities were manifested in the Chaconne. As a display of technical accuracy the Bee by C. Bohm answered this purpose and elicited hearty outbursts of approval from the audience. Jeanne Peront at the piano shared in the success of the instrumental portion of the program. She accompanied the difficult music with skill and precision, always being attuned in sympathetic union with the soloist.

Lena Frazee, the admired mezzo-soprano, introduced several very interesting new songs to this audience. Only words of praise are due the singing of Miss Frazee for her voice of exquisite timbre which is excellently poised is united with an intellectual nature.

The most effective of Miss Frazee's numbers was Sibelius' The Tryst which enabled her to reveal herself as a dramatist. Throughout the song she showed a variety of dynamic range and an emotional intensity. Mrs. Carol Jarboe proved herself to be a most valuable assistant and played Miss Frazee's accompaniments with fine tone and musical judgment.

CONSTANCE ALEXANDRE.

SYMPHONY LECTURES AT LIBRARY

The symphony lectures at the Public Library under the auspices of the Music Department are more successful than ever this year. The change to a morning hour is wise to judge by the attendance, which is usually supplemented by a row of standees. The first lecture was given on October 27th by Mr. George Edwards, assisted by Miss Ethel Palmer and Mr. Walter Wenzel at the piano. Mr. Edwards's talk was scholarly and illuminating; through it ran the idea of the basis of unity in the symphony program; unity of rhythm, of meter, of tonal color and in the lives of the composers themselves. The second lecture was on November 10th and was delivered by Mr. George C. Warren who writes for the Daily News musical reviews which are interesting as well as informing. Mrs. Edward E. Young had the piano illustrations to do alone, and accomplished a none too easy task in a successful and pleasing manner. The last talk, on November 17th, was by Mr. Redfern Mason, whose wide knowledge of the subjects under discussion is tempered by his easy, familiar style of delivering which is always popular with his auditors. The piano illustrations were by Mr. John C. Manning and Miss Sally Osborne, and were particularly as Mr. Manning gave the entire Saint-Saens number. Having played this concerto with the Boston Symphony it was indeed an authoritative preparation for hearing it at the symphony later. Miss Osborne accompanied him at the second

piano. The next lecture will take place December 8th. Mr. Wheeler Beckett, organist at Grace Cathedral, will be both lecturer and pianist. Mr. Beckett is a graduate from the Music Department at Columbia University and there worked with Daniel Gregory Mason.

These lectures are given in the Assembly Room of the Public Library at a quarter to eleven on the Thursday mornings before each Friday symphony concert and are free to the public. Speakers and players give their services to the library and they deserve the thanks and appreciation of the public for so doing.

OPPORTUNITY TO PURCHASE MOZARTIANA

Albert Elkus In Letter to the Pacific Coast Musical Review Tells of Chance to Secure Original Mozart Manuscripts Very Reasonably

Dear Mr. Metzger:

When in September I visited Salzburg, I spent a morning looking over the mass of autograph letters and musical sketches of Mozart that comprise the greatest treasure of the library of the Mozarteum. This institution (the second largest conservatory of Austria) has grown up about the tradition of the Mozarts,—both father and son—with which the city abounds.

Curiously enough, however, the library does not possess a complete manuscript of any important work. There are autographs of many smaller works, but only fragments of the greater. While I was there, the op-



HANS HESS

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portunity was offered to purchase a collection of Mozartiana containing the MSS. of one of the string quintets, but in these dark days for Austria it was impossible to muster the required sum,—a very great one when expressed in kronen but infinitely less formidable when translated to our currency. Whereupon, I suggested to the librarian, Professor Frischenschlager, that he proceed with the negotiation and assured him that upon my return I should place the matter before some of our musicians and music lovers and there would be forthcoming a sum sufficient (one hundred and thirty-five dollars) to make possible the purchase.

Large contributions will not be necessary—I should say from one to five dollars. I am therefore writing this to you in hope that it will find its way to the columns of the Musical Review, and if any of those who read this desire to assist in this offering, they may send whatever they wish to me, and I shall take great pleasure in forwarding it in their name to Professor Frischenschlager. Sincerely yours,

ALBERT I. ELKUS.

3042 Jackson St., San Francisco.

SYMPHONY POP CONCERT

Among the principal numbers announced for the popular concert to be given tomorrow afternoon in the Columbia Theatre by the San Francisco Symphony Orchestra under the direction of Alfred Hertz are the Italian Caprice of Tchaikowsky, the overture to Weber's Der Freischütz and a suite of eight Russian folk-songs by Liadov. The latter number, which will be given tomorrow for the first time in America, consists of eight striking little melodies, each characteristic of some phase of Russian life. One of the most remarkable features of this work is the orchestration, which in some instances is quite startling. Other numbers listed are the Siegfried Idyl of Wagner, the Marcho Fantastico from Schoenfeld's Characteristic Suite, to be given for the first time in San Francisco, Wallace Sabin's Hornpipe and the spirited Hungarian Rhapsody No. 1 of Liszt.

At the pair of regular symphony concerts to be given next Friday and Sunday afternoons in the Columbia

Theatre, the principal item programmed is Stravinsky's suite, L'Oiseau de Feu (The Fire Bird.) This work, which will be played at these concerts for the first time in San Francisco, is certain to create somewhat of a sensation because of its weird, fantastic harmonies and bizarre orchestral effects. Originally written for ballet performance, this work was presented by the famous Diaghileff organization and met with immediate success. The remainder of the program is made up of Mendelssohn's Scotch Symphony in A minor and the Manfred Overture of Schumann.

THIRD CHAMBER MUSIC CONCERT

The third concert of the artists series of Chamber Music concerts, given by the Chamber Music Society of San Francisco, Elias Hecht, founder, and Jessica Colbert, manager, will have as its assisting guest artists the splendid London String Quartet, which aroused such great enthusiasm on its last visit. This concert is not only of international importance on account of the first co-operation of an all-American quartet and an all-English quartet, of equal caliber, in musical history, but is also an extremely interesting one on account of the beautiful program to be played. The Mozart quartet in G minor, which the London String Quartet will play with the assistance of Nathan Firestone, is a beautifully modeled and richly melodic quintet of this great master and is one of the most satisfying string compositions known in musical literature.

The Tchaikowsky quartet, E flat minor, never before played here and seldom heard, is without doubt the greatest musical achievement of this most popular Russian. It was written under stress of great grief at the loss of his intimate friend Ferdinand Laub, the great violinist, and, furthermore, owing to Tchaikowsky's promise not to touch pen to paper during a protracted illness, at which time Laub died, the entire work was composed mentally and finished in detail in Tchaikowsky's head so that it only needed to be copied from his mind when he could again write. It is impossible in a short space to give an adequate description of his wonderful work, of hopelessness, despair and grief, alternating with joy of remembered companionship, religious exaltation and final resignation to fate's decrees. Suffice it to say that the third movement, the great Cathedral funeral movement, with its wonderful reproduction of the full pipe organ, the chanting of the monks, the intonation of the prayers and the outbursts of religious grief and hopes as the cortege proceeds, stand absolutely as the greatest spontaneous emotional writing for string quartet that the world of music knows. The whole quartet is a beautiful and stupendous work of art. This quartet is a specialty of the Chamber Music Society and such authorities as Rubenstein, the great Polish pianist, claim that their performance of this work is the best today among contemporaneous quartets.

The two quartets will join in performing the delightful and musically rich Octet A minor of Svensen, whose beautiful flow of melody will be recalled by those who know the wonderful Romance for violin and orchestra. It is a charming and yet full work and will be received with great enthusiasm. The concert will take place on Monday evening, December 19th, at Scottish Rite Hall, and advance sale indicates a capacity house. Seats are now to be had at the box office at Sherman, Clay & Company.

MUSIC AT STANFORD

Preparations are under way at Stanford University for the Christmas Musical Service on Sunday evening, December 11th. At this service Horatio Parker's miracle play and oratorio, "The Dream of Mary," will be performed for the first time in the West by the University choir, assisting soloists, children's chorus, and members of the San Francisco Symphony Orchestra. The tableaux in the morality play will be carried out in the chancel of the Church in the mediaeval manner. The principal part, that of the angel, is a speaking part, and Mrs. Guy S. Farrington of San Francisco has been secured.

The soloists will be Ruth May Friend, soprano, and Redfield Sears, basso. The concert master of the orchestra will be Mr. Artur Argiewicz, and the musical part of the service will be under the direction of Warren D. Allen, University Organist. Gordon Davis, Director of Dramatics at the University, will have charge of the tableaux, and the children's chorus will be recruited from the churches and schools of Palo Alto under the direction of Miss Lucille Huff, and Mrs. Armour, Director of Choral Music at Castilleja. The children's chorus will consist of 75 girls who will sit in the front pews of the congregation to represent the old mediaeval audience assembled to witness the play as given in the 4th Century.

The music is of a very high order and very beautiful, and the whole work so unique in its spiritual appeal that the performance is expected to mark a new standard for oratorio work in the University. The organ recital on Sunday afternoon, December 4th, at 4 o'clock and on December 6th at 4:15 will consist of the Symphony in G minor by Edward Shippin Barnes which was formerly announced for this last week. The program for Thursday, December 8th, will consist of transcriptions from the works of Richard Wagner.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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HEIFETZ TOMORROW

The Century Theatre will again be jammed to its fullest capacity tomorrow afternoon for Heifetz will play again in that playhouse. No need to dwell any further on the exalted position Heifetz has made for himself with music lovers of this country. This will be Heifetz's Au Revoir to San Francisco for several years to come, as his bookings carry him eastward immediately after tomorrow's performance, and plans for a European tour to cover at least two or three years will keep him abroad that long.

Tomorrow's program will begin with the playing of the Brahms' D minor Sonata for Piano and Violin with Samuel Chotzinoff, Heifetz's able confrere, presiding at the piano; then will come the beautiful Conus' Concerto in E minor, followed by a group of works including Kreisler's arrangement of the Pugnani Preludium, Porpora's Minuet, the Rimsky-Korsakoff Hymn to the Sun, and Prof. Auer's arrangement of Popper's Fileuse, and finally the showy Othello Fantasia by Ernst. The few remaining tickets, including the eagerly sought-after stage chairs, can be secured at Sherman, Clay & Co.'s today or at the Century ticket office tomorrow.

RUBINSTEIN TO RETURN

More good news for San Francisco music lovers! Arthur Rubinstein is coming back! This pianistic genius, whose successes during the past fortnight in San Francisco have been nothing short of phenomenal, will play once more for his host of San Francisco admirers. Manager Selby C. Oppenheimer has induced Rubinstein to return here for this event, which will be given on Thursday night, December 15th, at Scottish Rite Hall. In order to do this Rubinstein will have to travel from Denver, Colo., to Portland, Ore., and then to San Francisco. Rubinstein will play the following extraordinary program on this occasion: Prelude, Choral and Fugue (Cesar Franck), Intermezzo, E flat minor (Brahms), Capriccio, B minor (Brahms), Rhapsody, op. 119, (Brahms); Prelude (Debussy), Ondine (Debussy), Minstrels (Debussy), Alborada del Graciosa (Izabel), Dance from Amor brujo (M. de Falla), Navarra (Albeniz); Barcarolle (Chopin), Two etudes (Chopin), Nocturne (Chopin), Ballade A flat (Chopin).

DESTINN SOON

A week from tomorrow (Sunday) will be another gala musical event for San Francisco, for it will mark the return after almost a decade of the famous Emmy Destinn, most glorious of all dramatic sopranos and ac-

claimed as the finest type songbird of her class. Destinn, before the war, was one of the mainstays of the Metropolitan Opera Company. The breaking out of hostilities found the great singer at her home in Bohemia, where she was interned as a loyal American, but at the first opportunity she returned to the United States and last year with pronounced success resumed her place at the head of the Metropolitan forces.

This year the Checho-Slovakian diva will not appear in opera at all but has decided to devote her entire season to concert engagements, and Manager Selby C. Oppenheimer has been able to secure her for one appearance in San Francisco, which will take place at the Century Theatre on Sunday afternoon, December 11th. George Lapeyre, the distinguished French pianist, has come from Europe with Madam Destinn to act as her accompanist on the tour.

The program is as follows: Aria di Rinaldo (Handel); Der Wegweiser (Schubert), Bound (Poem by Tagore) (Cornelia Laux Botsford); As the Old Mother (Dvorak), Vocalise (Rachmaninoff); Aria Nozze di Figaro (Mozart); Pur diesti (Old Italian) (Lotti), Phyllis (Duparc), Chanson de Larmes (Roumanian Folk Song) (Stan Golestan), Cradle Song (after Delbruck) (Catherine Dyer Bowling); Caro mio ben (Old Italian) (Gordani), The Cuckoo (Novak), Lonesome Graveyard (Negro spiritual) (Lilly Strickland), Air of Elizabeth (Tannhauser) (Wagner).

PIASTRO-MIROVITCH

Next Friday night will witness one of the most interesting concerts that San Franciscans have had the privilege of listening to in many a day. Two distinguished Russian musicians, each loudly praised by the most eminent critics the world over, are joining forces to present a program of piano and violin compositions of the most interesting character. Misha Plastro, violinist, and Alfred Mirovitch, pianist, for five years toured the Orient in programs of this character and last season their entry in New York brought forth enthusiastic praise from every music writer in the metropolis. The artists are of the modern Russian school and are said to combine every attribute of distinguished musicianship in addition to style, charm, understanding and the usual perfect technical equipment.

A limited tour of the West makes this one performance in San Francisco possible only. The program to be played will include a Chopin group; the B flat minor Sonata by Chopin, Schubert's Hark, Hark the Lark, Liszt's Sixth Rhapsody and compositions of his own by Mirovitch; Lalo's Symphonie Espagnole, works by Schubert, Brahms, Grieg and Wieniawski by Plastro.

TWO-FOOT ACTORS COMING

America is witnessing a revival of a delightful art, the beginnings of which are lost in the fog of Egyptian history. Mr. Sarg's company of small actors numbers about a hundred. They are from a foot and a half to two feet and a half in height, and are operated from an invisible bridge above. Each is suspended from a wooden controller by black strings numbering from twenty to thirty. Their successful operation is a matter of infinite patience and skill.

Manager Selby C. Oppenheimer is bringing these famous Marionettes to San Francisco, where they will play engagements, including Saturday afternoon and evening, December 17th, and Sunday afternoon, December 18th, at the Scottish Rite Hall. They will produce an adaptation of Washington Irving's Rip Van Winkle, made by George Mitchell. All of the familiar characters of the Catskill Mountain legend are faithfully reproduced by the little wooden-headed artists.

MAIL ORDERS FOR PAVLOWA

Manager Selby C. Oppenheimer announces that he has completed arrangements to present Mlle. Anna Pavlova and her great Russian ballet organization at the Century Theatre for one week, beginning Monday night, January 16th, with matinees on Wednesday and Saturday. Programs entirely different will be given at each of these eight performances and will include at least four new and complete ballet productions and a dozen diversissements not before presented in San Francisco. Old favorites will not be overlooked and the Pavlova programs for the coming engagement will be far more attractive, and will include a lot more of Pavlova's personal appearances than on any previous visit to this city. In order to give early ticket purchasers every opportunity to secure the best places for this extraordinary engagement, Oppenheimer will now receive mail orders for the Pavlova performances, and these should be addressed to him in care of Sherman, Clay & Co.

Elsie Cook Hughes, the well known and successful pianist and teacher, was recently injured in an automobile accident, and is unable to attend to her duties for a short time. Her many friends will be pleased to hear that she did not experience a more serious injury than a wrenched shoulder, and after a brief term of rest and recuperation she will again be able to attend to her numerous artistic and pedagogical activities. Mrs. Hughes has a studio in Palo Alto and is also a member of the faculty of the Jenkins Music School in Oakland.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Notice to Contributors and Advertisers—
All copy should reach the Los Angeles office
not later than Monday noon of each week,
to appear in the issue of same week.

Los Angeles, November 28th, 1921.—In a book on appreciation of music we read that it takes two to make music. This thought came to our mind after a chat with Mrs. Bessie Bartlett-Frankel, who has returned from a flying trip to St. Louis where she attended the National Board Meeting of the American Federation of Music Clubs in the capacity of national chairman of the extension committee. This St. Louis trip was only a postlude to a longer trip along the coast and through the Northwest. So, Mrs. Frankel had much to relate, more than we could and should tell here. And it was what she told me, that brought back to us that quotation, for really, the National Federation of Music Clubs and the various state federations, such as our own California Federation of Music Clubs, so to speak, is one of the "two" that is essential today for making music in the country.

Things are moving in a concerted fashion, both in the California Federation of Music Clubs, as well as in the nation. Mrs. Frankel, who has been re-elected president of the state federation since she organized it four years ago, intends to give all of her time to organization work on a country-wide basis when her presidential term expires next summer. The state convention will be held in San Francisco in May. Already plans for a super-meeting representing all the music clubs in the state are being prepared. Election of officers will be an interesting subject for contemplation. Candidates for the presidential chair will be nominated in both the southern and northern parts of the state. Then our conversation turned to Mrs. Frankel's broader field, that of national organization work, which will take her as far as New York City after the holidays. When in the northwest a few weeks ago, she assisted in the final preparations for the forming at Washington of the State Federation of Music Clubs, with headquarters at Seattle.

California artists will be glad to hear that this new chain of music clubs, for the Washington federation officers wish to institute an exchange of resident concert artists with the California sister organization. The time has arrived when our western artists will be enabled to enter into coast-wide touring, relying largely on appearances before larger clubs. So far, many an isolated engagement has had to be turned down, as the traveling expenses and discontinuance of studio activities would have more than equaled the fee. Now, that such an exchange of artists can be carried on systematically, our western singers and instrumentalists should come more into their own, especially as they will be able to accept also, moderate financial remunerations from smaller clubs, provided these dates are included in a series of bookings. This possibility of mutual service should be strongly favored by clubs and artists.

When in Seattle, Mrs. Frankel attended a concert by the Seattle Civic Orchestra, led by Frederick Stock, the director of the famous Chicago Symphony Orchestra. In Seattle, too, the Civic Orchestra included advanced amateur players, music students and professionals, numbering about ninety. An examination is required for membership. The Seattle orchestra performs regular symphony programs and offers the players valuable experience and training in orchestral experience. As from the Chicago Orchestra, so also from the Seattle unit, members have played themselves into professional engagements. In fact, both orchestras have for their main purpose the object of bringing up generations of American orchestra musicians, so as the time goes on our American symphony orchestras will be American also in their personnel. The value of such an orchestra for Los Angeles is quite obvious as it would be an invaluable opportunity of training to future orchestra members. Of course, we have the Hollywood Community Orchestra under Jay Plowe, but that suburban organization is locally somewhat limited. Such a civic orchestra would be the connecting link between our high school orchestras and the Philharmonic. Incidentally, it will be open to women players. Which means that we hope to see, also, women players in our Philharmonic Orchestra. English symphony orchestras admitted women, even before the war. Adolf Tandler included

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women in the Los Angeles Symphony Orchestra. So why not the Philharmonic? But this only by the way.

American composers will be glad to learn about a new department formed by the National Federation of Music Clubs, that of "international reciprocity" with Ella May Smith as chairman. This new department will do propaganda work for American composers in Europe, an agitation to be carried on by Mrs. Smith during a sojourn of several years in England, France and Europe. At a time when Ernest Newman, the leading English critic, complains about inferior representation of American composers on English programs, such a move comes most opportunely. In fact musical leaders in England and France have requested the National Federation of Music Clubs in America to assist in the formation of similar regional and national organizations. Another result of the St. Louis meeting of the National Federation officers is the institution of a National Bulletin, published by them, to be edited by Miss Helen Harrison Mills, of Peoria, Ill., the capable national chairman for publicity. Such a bulletin will be most fruitful for the exchange of musical propaganda methods as effective in the various cities and sections of the country. It will be issued monthly, beginning next January, and mailed out gratis to the clubs.

When in St. Louis, Mrs. Frankel attended the second concert of the St. Louis Symphony Orchestra under its new director, Rudolf Ganz, the pianist. It was a popular program, eight thousand people in attendance. Mr. Ganz evidently has quickly won the hearts of his "fellow-St. Louisans," as he addressed them before the opening number. It is a very good orchestra. One feature of its activity comprises weekly Sunday afternoon "Pop" programs, fifteen Friday and Saturday programs interspersed in the course of the season. The orchestra is backed by a guaranty of \$150,000 raised among Mr. Ganz's "fellow St. Louisans." The closing number of this program was a fox-trot by an American composer, which, as Mr. Ganz explained in a footnote on the program, was included in order to show that this special American contribution to dance music, if properly played, can be brought to a much higher musical level than it is often heard at amusement or eating resorts. Mrs. Frankel is much gratified by the latest newcomer into the California Federation, the San Francisco Music Teachers' Association, one of the strong factors of musical life in northern California.

Great musical pleasure was derived from the last Popular Concert by the Philharmonic Orchestra under the skilful baton of Walter Henry Rothwell. A thrilling feature was the playing of the War March of the Priests

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from Athalia by Mendelssohn. Mr. Rothwell merely indicated the tempo by a few strokes of the baton and then followed the ensemble only by scanning the score, now and then giving a cue with a look but not extending a single sign. It was a wonderfully inspiring sensation to hear and see this great body of musicians proceed with a great, broad swing, unimpaired in tone and precision by the absence of the conductorial gestures. It was as if one great willpower had banded all the players together into one organic body. A remarkable feat of which leader and players may be equally proud. Liszt's Tasso sounded inspired and was rendered with fine technical finish and good lustre of tone. The work has grown decidedly from the interpretive angle and made a strong impression even on our "popular" audience. That this was the case, though the work is not easy to appreciate, was to us another indication of a more matured performance than the one two weeks ago. The tonal blending was beautiful. Violins, 'celli and brass rendered select tonal service. Mr. Rothwell personally could acknowledge warm applause.

In the Dirge from the MacDowell Suite we enjoyed specially Mr. Bennett's splendid horn playing which was also appreciated by the public. On the whole we scarcely think that the Dirge is the best selection from this suite to make friends for American music among an audience congregating at a "Pop" concert. Beautiful as it is, it is also too severe. Other movements would have appealed even stronger, though there was warm applause. Liadov's Music Box and Dargomizsky's Cossatschoque had to be endured and were played with finesse. It almost seems to us as if Percy Grainger had studied the latter number carefully. Not that there are "likenesses" but both composers have something in common in the manner in which they utilize and orchestrate folk tunes. Maybe Grainger had never seen or heard the score. One of the best readings we have heard of the Rienzi Overture by Wagner was this one, of pleasing tone quality, strong and yet well tempered in the climaxes. The trumpets, specially that of Mr. Drucker, sounded well.

Maybelle Stroeck, soprano soloist, won cordial applause with arias from Mozart's Marriage of Figaro and Tosca. She sings musically, but not with sufficient freedom of tone production, specially in the upper register, which mars these tones somewhat. However, she appeared decidedly and had to respond with two encores.

This coming Friday afternoon and Saturday Mr. Rothwell will give us the second symphony by Sibelius, Glazounow's Dance of Salome and Dance of the Nymphs and Satyr from George Schumann's Amour and Psyche. Lester Donohue will render the Rimsky-Korsakow piano

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Music Arts Bldg.**Namara Scores a Triumph!**

A cabled report from London recently quoted Mary Garden as saying that she has decided to relinquish her role of Thais—always a favorite with her—to Marguerite Namara, wife of Guy Bolton and the daughter of Mrs. Marguerite E. Banks, herself a prominent Los Angeles musician.

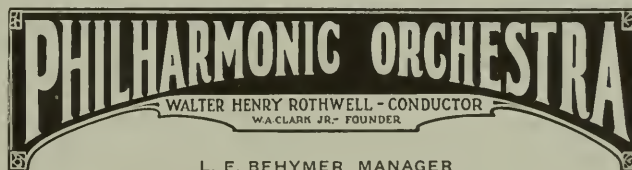
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concerto in C sharp minor as the soloist. For the Sunday afternoon following Henry Svedrofsky, assistant concertmaster, has been selected as soloist. The program reads: Overture Oberon (Weber), Suite Algerienne, Op. 60 (Saint-Saens), Havanaise for Violin and Orchestra, Op. 85 (Saint-Saens), Henry Svedrofsky; (a) La Vieille de L'Ange Gardien (for strings) (Pierne), (b) La Fileuse (Mendelssohn-Guiraud), Carmen Suite No. 1 (Bizet), Entrance of the Gods into Valhalla from The Rhinegold (Wagner).

Richard Buhlig opened his series of eight piano recitals with an all-Chopin program meeting with fine success. Owing to other professional duties we had to be absent, but shall speak about his future programs.

A concert about which we shall speak more fully in the next issue was that by the Los Angeles Flute Club with Mme. Estelle Heardt Dreyfus as soloist.

Winifred Hooke will be heard in a recital of modern piano works at the Hollywood Woman's Club House on December 2nd. Miss Hooke is one of our leading interpreters of modern piano compositions, so that there is much interest shown in her program.

Grace Wood Jess, the charming diseuse, appears before the Woman's Club of San Pedro on December 5th.

Much gratification is expressed about Miss Steeb's forthcoming appearance as soloist at the Orpheus Club next Thursday, for Miss Steeb has been kept so busy touring that we have not enjoyed her here for too long a time. The Orpheus Club may be congratulated upon securing this artist.

The entertainment by the Carl Bronson singers, which was postponed from last week, will be given at the Gamut theatre next Thursday night. Miss Marion Bronson will perform an expression dance with Misses Lucille Wilcox, Ruth Bronson and Lucy Merz. Miss Ethel Read, Miss Lucille Wilcox, Miss Verna Jacques, Benjamin McLaughlin, Harry Hoffman and others will sing solos, and a scene from "Tosca" will be presented by Betty Christiansen, Allan Lick, C. Howard Paxton and Armand Patzer, with Nell Stegner at the piano.

On the 25th the Los Angeles Flute Club celebrated its fifth birthday. That this club is matured will be evidenced by a program in the Bovard Auditorium of the University of Southern California. Le Trio Intime (Jay Plowe, flute, Ilya Bronson, cello, Alfred Kastner, harp), Mme. Estelle Heardt-Dreyfus, contralto, and an ensemble of sixteen flutes, combine in a unique program. The public is invited to attend.

A delightful evening was spent by many at the Gamut Club last week when a cheerful send-off was given to the sponsors and leading members of the New Harlequin Theatre Association. Among the guests of honor were W. A. Clark, Jr., who is deeply interested in this project; Mrs. R. D. Shephard, Director General; Mrs. Carolyn E. Smith, Managing Director; Mrs. Charles Jeffras, Social Director. Further, Clarence Gustlin, pianist, Mrs. Norman Reiley, Mrs. Edith Kenny, Harold Stanton, tenor, Carrie Jacobs Bond, composer, Miss Viola Ellis, soprano, Mrs. M. Hennion Robinson, accompanist, who shared their gifts generously with an appreciative audience, Impresario L. E. Behymer, President of the club, acted as toastmaster par excellence. W. F. Gates, well known musical writer, had the honor of nominating Dr. Charles F. Lummis as first life member of the club. Next Wednesday the club will hold a specially in honor of Mme. Ernestine Schumann-Heink, herself an honor member of the club.

France Goldwater, concert manager, is meeting with fine success. Her artists' roster includes: Ruth St. Denis, dancer; Charles Wakefield Cadman, pianist-composer; Brahms van den Berg, pianist; The Netherlands Trio—Brahms van den Berg, piano, Christiaan Timmer, violin, Annie Timmer, cello; Maurice Stolleff, violinist; Annie Timmer, cellist; Christiaan Timmer, violinist; Beatrice de Troost, soprano; Leona Neblett, violinist; Louise Gude, soprano; Melba French Barr, dramatic interpreter; Léontine Redon, mezzo-soprano; Alice Mackenzie, mezzo-soprano. Miss Goldwater is featuring resident artists for whom she is booking engagements in the Southwest and along the Coast.

Mme. Estelle Heardt-Dreyfus, the noted contralto, will have the co-operation of Emile Ferir, famous violist, at her recitals this season. Mr. Ferir has composed viola obligatos for several Spanish folksongs which Mme. Dreyfus "discovered" during her visit to Spain last spring. Rupert Hughes, the novelist and composer, wrote a song, also specially for her, Prayer of Steel. The words are by Carl Sandberg and powerfully characterize the spirit of the modern America.

Elsie Manion, the talented artist pupil of Gregor Cherniavsky, will play a program of her own on the 21st at the Gamut Club. One of the numbers is the Bach Double Concerto in which Professor Cherniavsky will participate actively.

Lester Donohue, pianist, has just returned from his concert trip to Europe. He will be soloist with the Philharmonic Orchestra next month.

Adolf Tandler, former director of the Los Angeles Symphony, also found a cordial welcome after his arrival from a journey to Europe. He was guest conductor at the Mozart Festival in Salzburg and met with splendid success, as shown by clippings from local and

Viennese papers. We hope to relate more about Mr. Tandler's and Mr. Donohue's travel experiences in an early issue.

A pupils' recital, which we regret to have missed, as it was much beyond the average, we are told, was directed by Mme. Alma Stetzler, the well-known vocal coach, whose worthwhile thoughts on a Western Opera Company we included in our columns recently. That Mme. Stetzler is not merely a theorist on singing in English was shown by her pupils, Mrs. Electa Telt Terry and Miss Georgia Stark, who otherwise, too, revealed that Mme. Stetzler has much to give as a vocal coach. Piano and vocal students of Mr. Homer Grunn and Mrs. Bertha Vaughn, too, did good credit to their teachers.

P. Ludwig Conde, Jr., organ pupil of Dr. Ray Hastings, rendered an exceptionally difficult and interesting organ recital which included Pietro Yon's Concerto Gregoriana, not heard here before. Dr. Hastings may well be proud of the accomplishments of his amanuensis.

Sylvain Noack, concertmaster of the Philharmonic Orchestra, is doing "over time" at his residence studio. Miss Carolyn LeFevre, one of his advanced pupils, is meeting with good success in various appearances.

The Philharmonic Quartet (Sylvain Noack, Emile Ferir, Henry Svedrofsky, and Ilya Bronson), will open the concert course of the State University Extension in San Diego on December 1st. This organization will also play a series of recitals here.

Ann Thompson filled return engagements at the San Pedro and Alhambra high schools in new piano programs.

Music at the Theatres

At the California Theatre—Elinor is continuing his three daily concerts with growing artistic effect. Program selection and performance show a definite educational purpose, sufficiently flavored with popular numbers, to meet all tastes, while there is a distinct policy to present the classic of the concert stage. One thing is certain, that if the Greater California Concert Orchestra as yet builds its selections from better known works, it also does offer them in a manner that bespeaks careful artistic preparation. Mignon Overture and Wiener Blut were rendered with much finesse. I've Got a Gal, a rollicking foxtrot, gains real fascination if played by an orchestra of fifty. Miss Elsa Grosser, the gifted concertmaster of the orchestra, once more demonstrated the warmth and finish of her tone in Massenet's Meditation and Kreisler's Schoen Rosmarin. She is a highly gifted player. Next week, in honor of Marshal Foch, Conductor Elinor has preferred French works: a Concert Suite from Gounod's Faust, Bachanale and the aria My Heart at Thy Sweet Voice from Samson and Delilah by Saint-Saens, Gillet's valse Loin du Bal and Ringle's Wabash Blues as an essentially American finale.

At Grauman's the symphonic and newer classic held sway with that appeal which has made these Sunday morning concerts a popular event. The first movement of Schubert's Unfinished Symphony found in Conductor Guterson a ready interpreter of this lovely work with its charming passages for the woodwind and strings. Goldmark's In the Spring is a piece of resistance and was well taken by director and orchestra, who seemed in good accord. Nachez's Gypsy Dance for a special ensemble of ten violins was a striking selection, demanding good sense of style and phrasing. Herbert's Irish Rhapsody was rendered with that peculiar phrasing these tunes inspire, and conductor as well as players lent themselves to their charm. Ruth Mitchell, charming soprano, and Maud Reiley, gifted contralto, proved welcome soloists with selections from Tchaikowsky's Pique Dame and Offenbach's Tales of Hoffman as encore.

Mme. Rose Florence, the distinguished mezzo soprano, who recently arrived from Europe, and who gave her San Francisco concert last Thursday evening, a review of which will appear next week in this paper, will give a concert at the Hotel Maryland in Pasadena, under the management of L. E. Behymer, on Monday evening, December 12th. Mme. Florence will be assisted by her brother, Reginald Bland, a prominent violinist and teacher of Pasadena, who will play Ballade et Polonaise by Vieuxtemps and a group of smaller compositions. Uda Waldrop will be Mme. Florence's accompanist in the South. Among the numbers of the program will be a group of songs with violin obligato. Mme. Florence will go South next week and will be at the home of her friend, Mrs. Roy Davis, who will give a reception and tea in her honor. Pasadena is Mme. Florence's home town where she was for four years contralto soloist at leading churches. While a resident of Southern California Mme. Florence was also a member of the Woman's Lyric Club under the direction of Mr. Poulin. It is more than likely that on her southern trip Mme. Florence will sing at the Old Soldiers' Home in Santa Monica.

DEARDORFF-SHAW CLASSED WITH ORNSTEIN Young Modernist Pianist Who Will Appear at the Pacific Musical Club Hailed By Great Critic

In an article entitled Music Modernism, recently appearing in the Pasadena Star-News, Frank Patterson, formerly Pacific Coast representative of the Musical Courier, now living in New York, and devoting himself to the writing of special articles for that paper, said, in part:

"A new school, a school of the present and of the future, a school that must meet with opposition, particularly from those who follow the profession of music! To the concert pianist it seems often enough that this school stands in the way. The good old things that he has played from time immemorial begin to sound thin and tawdry. They lack the color and the magic of this new mode. It is not a matter of merely learning the notes. It is not merely a matter of technic. One must feel it. One must have a passion for it. A rare few have that passion. A few, rare indeed, are able to interpret it worthily. Among these are Leo Ornstein in the East and Ruth Deardorff-Shaw in the West.

"In talking to these exponents of modern music I find that they have no very marked love for any other. To them this is almost the only music that seems of real importance. They play it with real delight to themselves, as well as to their audiences. And that they are the advance guards of the school of the next generation cannot be doubted. Even now no new composer of the younger generation would think of writing in the old idiom. And, interestingly, it is worth noticing that all of our best composers are writing in this mode. We stand on the threshold of a great movement in art, and we Americans, the youngest of the nations, will share largely in it."

Mrs. Shaw will appear on the next program of the Pacific Musical Club, Saturday evening, December 10th, at the Fairmont Hotel. She will play compositions of Rhené-Baton, Ravel and Debussy, besides which she will include a Carillon written especially for her by the San Francisco composer, George Edwards. To the lovers of modern music the program promises to be a rare treat.

Miss Lorraine Ewing presented twenty of her pupils in a piano recital on Friday evening, December 2nd, at the Fairmont Hotel. Miss Ewing is a pupil of Hugo Mansfeldt and a member of the Mansfeldt Club, and is well known in musical circles as a talented pianist as well as a most successful teacher. Her program was enhanced by two soprano solos interpreted by Miss Ruth Heaney.

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HANSON COMPOSITION PLEASURES AUDIENCE

Ann Thompson and Eugene Field Musser Present En-
joyable Composition and California Theatre
Orchestra Plays Effectively

By ALFRED METZGER

The feature of the program at the California Theatre on Sunday morning, November 27th, was a Prelude and Ballet Suite by Howard H. Hanson, Dean of the Pacific Conservatory of San Jose and winner of the Prix de Rome. Mr. Hanson will leave for Rome next month to remain for some time, having received a leave of absence from the College of Music, of which he is now the head. The work was performed by the California Theatre Orchestra under the direction of Herman Heller, and was specially arranged for two pianos and orchestra for this occasion. Ann Thompson of Los Angeles, and Eugene Field Musser, a faculty member of the Pacific Conservatory of San Jose, were the joint soloists on this occasion.

It was astonishing how excellently this work was presented when it is known that but one rehearsal could be devoted to its preparation. There was no apparent hitch and orchestra as well as performers interpreted the difficult composition in a manner to bring out its best points. The composition was originally written for a Forest Play at Los Altos and belongs to the impressionistic school. It is modern—although not ultra modern—in its construction and hides its melodic values under an intricate array of orchestral treatment. It is exceedingly difficult in spots and Mr. Heller and the orchestra are entitled to much credit for presenting it so effectively.

Both pianists played with intelligence, fluency, style and accuracy. Technically as well as musically they gave a worthy performance and Mr. Hanson has every reason to feel gratified with the splendid support his work re-

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SUNDAY, DEC. 11, 2:45 p. m.

Columbia Theatre

PROGRAM

Overture, Manfred.....Schumann
Symphony A Minor (Scotch).....Mendelssohn
Suite, The Fire Bird.....Stravinsky
(First time in San Francisco)

ceived from everyone associated with its performance. The balance of the program was interesting as well as enjoyable. The opening number consisted of Leonard's King's Hussars' March, which was followed by Waldteufel's charming Militaire Waltz. A delightful reading of Hosmer's Chopiniana elicited well merited applause, while Smetana's difficult and sprightly overture to The Bartered Bride formed a climactic closing number.

Leslie V. Harvey created an excellent impression with a most artistic interpretation of Rubinstein's Romance in E flat. Notwithstanding inclement weather and counter attractions a large audience was in attendance, which exhibited its pleasure by frequent demonstrations of hearty applause.

Frank Moss, whose artistry is always in evidence while playing piano solos, accompaniments or in an ensemble, presented three of his talented advanced students in an informal recital given at his studio last Friday evening, November 25th. The excellent work of these scholars, two of which have had their training from the very beginning of their studies with Mr. Moss, proved that he is unquestionably one of our foremost teachers as well as artists. Mr. Moss has left San Francisco for a period of several weeks during which time he will act as accompanist to Alice Gentle, the famous operatic and concert singer who will appear throughout



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California and the Northwest in recital. After this tour Mr. Moss will resume his studio activities and professional engagements.

Beatrice Jamison, coloratura soprano, granddaughter of the famous Jenny Lind, made her debut in Los Angeles with the Scandinavian Choral Society. Miss Jamison has a pleasing personality combined with a pretty voice and she won her large audience from the start. Her friends express a wish to hear her again in the near future.

SCHUMANN-HEINK

(Continued from Page 1, Column 2)

such as Schumann-Heink possesses, they lose the vitality of their meaning, but when Schumann-Heink sings a Wagnerian aria it stands out in all its glory and musical richness. Only those of us familiar with the message contained in these creations realize what their absence from the concert program meant, and it is indescribable how happy all of us are to see them restored in their pristine splendor.

But Mme. Schumann-Heink does not only sing the German songs with affection and intellectuality. She bestows as much sincerity and concentration of effort upon American compositions, and so no one truly realized the beauty of MacDowell's *Thy Beaming Eyes* until they heard Mme. Schumann-Heink sing it last Sunday afternoon. She breathes life and poetry into any song she sings. By the mere "touch" of her beautiful voice she changes apparently banal phrases into vigorous expressions of emotion (of course we do not mean that MacDowell's song belongs to this class, on the contrary it is one of the finest songs written). Those of us who have admired Mme. Schumann-Heink's art during the last twenty years or more can not find any difference in her irresistible vocal expression. She thrilled her hearers on this occasion as she always did. People crowded around her in her dressing room and waited for her in front of the theatre as they have always done. Schumann-Heink possesses the secret of the eternal fountain of youth, and anyone enamoured of music will be glad that this is so.

In Arthur Loesser Mme. Schumann-Heink had a very able accompanist and associate artist. His touch is firm, yet never hard, and his technic is fluent. In his solo work he appealed greatly to the audience and received a genuine recall. His various accompaniments were interpreted with musicianly instinct, bringing out their artistic values and forming a fine background for the soloist's art. Altogether the concert was one of the most enjoyable events we ever attended, and there is general regret that Mme. Schumann-Heink was unable, on account of numerous engagements, to give more than one concert.

ALCAZAR

The Detour, which will be presented at the Alcazar beginning next Sunday afternoon, December 4th, is expected to prove the most notable production of the season. Combining genuine humor, profound truth and sincerity of conception, the author, Owen Davis, has builded well. His play has been called "a poem of commonplaces" and it is much more, it is a living, breathing, vital comedy drama lofty in sentiment and rare in its artistic appeal. It is a product of the present season and served as a starring vehicle at the Astor Theatre, New York, for Effie Shannon. The reviewers were almost a unit in predicting a great future for *The Detour*, the name having the usual significance so well understood by automobilists and frequently meaning the longest way round and the roughest way home.

Emelie Melville, specially engaged, will star in the Shannon role. It is expected that she will achieve one of the greatest triumphs of her career in this characterization. Sharing stellar honors with her will be Gladys George and Dudley Ayres, both of whom will be found ideally cast. The story deals with a sacrificing wife who saves her egg money on the farm, year by year, in order that her daughter may be able to avoid the dull routine of life and be transferred to the city. There are many incidents in between but the final curtain finds the girl content with country life with the man of her choice.

The full cast will include Ben Erway, Charles Yule, Richard C. Allan, Bert Chapman, Ned Doyle, Marie Dunkle, Anna MacNaughton and Minnie Mae Sisson. Under the supervision of Stage Director Hugh Knox the staging is expected to be unusually elaborate, and great preparations are being made for an adequate production. This week Dudley Ayres is making many new friends by his clever acting in *Shavings*, characterized by many as the greatest play since *Lightnin'*.

SOUSA'S POPULARITY

Harry Askin, one of America's veteran showmen, is co-operating with Frank W. Healy in the preliminary arrangements for the engagement of Sousa's Band during three days commencing December 25th at the Exposition Auditorium.

"In our first day's concert," Mr. Askin has stated, "especial attention will be given to *The Stars and Stripes Forever*, for that date will be the 25th anniversary of the issuing of copyright for the famous march. Since then more than 3,000,000 copies of *Stars and Stripes Forever* have been sold and the demand today is almost as great as it ever has been. As a phonograph record the march is heard in almost every refined home, not only in the United States but throughout the civilized world.

"Royalties from it alone would have made Sousa a very rich man but it is only one of many similar income yielders. Its theme came to Mr. Sousa one night, he has told me, while he was aboard a trans-Atlantic steamer and the rhythmic swing haunted him until he eventually worked out the entire composition. No other march has had such enduring success. It is as familiar abroad as at home.

Askin stated that there will be no "farewell tour" by Sousa so long as he is able to provide the American people with good music. He is now in his 67th year and has been 34 years at the head of his own band. This will be his fourteenth professional visit to San Francisco.

HANS HESS AT CALIFORNIA

Hans Hess, violoncellist, and one of the best known artists in this country, will play next Sunday morning at the California Theatre with Herman Heller's Orchestra. He will play Lalo's *Concerto in D Minor*. Hess came to America when he was seventeen years of age and continued his study of the 'cello, begun in Europe, studying under Herman Diestel of Chicago and later studied there with Adolph Weidig, also of Chicago. He has always been a favored artist in Chicago where he has appeared on many concert programs. About three years ago Hess began making concert tours, which have taken him to all parts of the country. He is gifted with a fine personality and is an interesting artist.

W. L. Hubbard, the famous critic, in writing for the Chicago Tribune, paid Mr. Hess the following compliment: "The tone he wins from his 'cello is especially soft, smooth and ingratiating, and his musicianship, his taste and his emotional and interpretive powers are such that the auditor's task becomes a pleasure. It is playing that affords both enjoyment and satisfaction." Herman Heller will conduct his men through the following numbers: *Cleopatra*, *Festival March* by Mancinelli; *Joyous Vienna*, waltz by Komzak; *I Pagliacci*, selection by Leoncavallo; and *Andromeda* and the Storm King, symphonic poem by Holmes. At the console of the organ Leslie V. Harvey will preside, offering *Melodie in E Major* by Rachmaninoff.

EMMY DESTINN

Of all the great dramatic sopranos of the Metropolitan Opera Company none has ever achieved the international success that has time and again come to the glorious Emmy Destinn. Perhaps never has human throat been equipped with a more wonderful vocal organ. It is many years since Destinn has visited California. In the meantime she has regaled operatic and concert audiences throughout Europe and last season resumed her place at the head of the Metropolitan forces. Destinn will devote the entire season of 1921-1922 to concert work and will appear here under the management of Selby C. Oppenheimer in a single recital on December 11th, at the Century Theatre.

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VOL. XLI. No. 11

SAN FRANCISCO, SATURDAY, DECEMBER 10, 1921.

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SAN FRANCISCO ENJOYS BUSY MUSICAL WEEK

San Francisco Symphony Orchestra Gives Enjoyable Pop Concert—Jascha Heifetz Appears in Farewell Recital—Mme. Rose Florence Enthuses Music Lovers—Community Opera Creates Interest—Players Club Appears in Light Opera

By ALFRED METZGER

San Francisco is now in the midst of its musical season and all the various phases of our musical life are called upon to contribute their share to the general activities. While the Pacific Coast Musical Review is always eager to keep track of everything worth while, and while it is also anxious to publish reviews as quickly as possible following the events justifying them, it is not always possible to be as thorough and punctual in the publication of our musical news as we wish to be. In order to publish the paper on time every week we must turn in our copy on Tuesdays before five o'clock, and in this manner certain events supposed to be reviewed during the current week, must be held over until the following issue. If therefore you will find omissions in the events scheduled to have taken place recently, you will understand that these omissions are not intentional and will be remedied at the earliest moment.

Symphony Popular Concert—The Columbia Theatre was crowded to the doors on Sunday afternoon, December 4th, when the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the third popular concert of the season. The first part of the program was specially interesting, for it contained Weber's Overture to the opera *Der Freischütz*, Wagner's *Siegfried Idyll*, and Dukas' *The Sorcerer's Apprentice*. There is really no necessity to go into details regarding these works, for they have been presented here repeatedly by this organization and under the same direction. Suffice it to say that, barring some discrepancies among the horns, these works were interpreted with the usual finish and spontaneity to which we are accustomed from this fine body of musicians. The audience was enthusiastic in its approval and appeared to enjoy every moment of the program.

The second part of the program consisted of eight Russian Folk Tunes by Liadow, *Marcia Fantastica* (Southern Negro Life), *Characteristic Suite*, op. 15 (Schoenfeld), *Hornpipe* (Wallace Sabin), and *Hungarian Rhapsodie No. 1* (Liszt). Of special interest was the *Marcia Fantastica* by Henry Schoenfeld, one of the very best American composers, now residing in Los Angeles, and whose prolific pen has frequently been admired upon American concert programs. This composition is not one of his biggest works, but it is ingenious, rhythmically effervescent and melodious in its dress. It is characteristic of the negro melody as implied in its title and is scored very skillfully and craftsmanlike. It is worthy of hearty approval. Wallace Sabin belongs among California's foremost composers and this *Hornpipe* is unique because of its rollicking character and a certain originality of conception notwithstanding the difficulties to make a work of this kind original in style.

The *First Hungarian Rhapsodie* by Liszt gave orchestra and conductor an opportunity to conclude the program with one of those dramatic climaxes which Alfred Hertz is so capable of presenting. The various orchestral intricacies were brought out with fine effects and easy technical skill and the very spirit of the interpretation reconciled one to the fact that this work is an arrangement of a piano composition. Its orchestration is so ingenious that the beauty of the work as well as its atmosphere has been retained. The third popular concert must be regarded as one of the enjoyable periods of the season.

Jascha Heifetz, the distinguished violin virtuoso, gave the third and final concert of the season at the Century Theatre last Sunday afternoon before a large house, although one not completely sold out. The program of this event already appeared in these columns last week, and we can only add here that this young virtuoso added greatly to his already thoroughly established reputation by playing with that ease of execution, depth of musicianship, skill of technical science, and beauty of tone as well as purity of intonation which has been so greatly admired

trained voice, evenly placed in all positions and used with an intelligence and discretion only to be found among truly accomplished artists. Her interpretations of French songs in particular revealed her as a musicianly exponent of fine vocal works, and the versatility of her art can only be appreciated by comparing it with the versatility of her program, which included old and new classics, concert songs and operatic arias. She proved herself as competent in the exposition of dramatic styles as of more lyric works, and she enunciated with a clarity and conciseness most refreshing to behold. Rarely indeed do we have the opportunity to recommend an artist so unreservedly as we gladly do in behalf of Mme. Florence, whose addition to the ranks of fine American artists must be greeted with gratification and pleasure. It is to be hoped that Mme. Florence will soon again be heard in concert and our musical clubs will surely prove undeserving of the confidence reposed in them by their

fingering is splendid and the accuracy of his interpretation of such difficult classics as the *Bach Chaconne* is in itself a proof of his mastery skill. Mr. Walther has proved to us that his reputation gained abroad is based upon thorough artistic facts, and his standing as a musician, virtuoso, pedagogue and artist should gain him a warm welcome among the musical colony of this city. It is to be hoped that his distinction will be recognized and that his presence among us will be appreciated by everyone capable to recognize real artistic proficiency.

The San Francisco Community Opera Company, an organization of resident artists, of which Augusto Serantoni is the musical director, and Aristide Neri, the artistic director, gave its first performances of the season at Native Sons Hall on Tuesday evenings, November 29th and December 6th. The opera presented on this occasion was *Cavalleria Rusticana* and *Pagliacci*. These performances are given under the management of Louise Taber. The cast of characters of *Cavalleria Rusticana* included: Santuzza—Florence Ringo; Lola—Nona Campbell; Lucia—Constance Kamble; Turridu—R. H. Clark; Alfio—Marion Vecchi. Those interpreting *Pagliacci* were: Nedda—Edna Leopold; Canio—Giovanni Ribaud; Tonio—Marion Vecchi; Silvio—Aristide Neri. Miss Edna Leopold and Miss Nona Campbell are pupils of Alexander Bevan. Other members of the company are: Theresa A. Monotti, Bessie Purlington, Beula La Rayo, Mabel Perry, Alyce M. Doughty, Pearl Rendon, Hazel Huff, Edna Gallagher, Ellen T. Wales, Albina Lesslova, Miriam Braun, Anne de Cantillon, Antonio Zloblo, Adolph Dini and G. B. Lorezzo. The San Francisco Community Opera Company has been organized to give resident artists an opportunity to gain professional stage experience. It is to be a permanent school of opera. The tuition is free and open to all. No private lessons are given. Last Tuesday, December 6th, *La Forza del Destino* and *Scenes from Lucia* were presented. Next Monday evening, December 12th, the *Garden Scene from Faust* and *scenes from Il Trovatore* will be given. On Friday evening, December 30th, the program will consist of *scenes from Aida* and *La Traviata*. More detailed accounts of these performances and their purpose will appear in subsequent editions.

The Players Club is delighting its many friends with an excellent presentation of Gilbert & Sullivan's *The Yeomen of the Guard*. Nelson McGee and Easton Kent alternate in the role of Colonel Fairfax; Len Barnes and Sylvester Pearson appear alternately as Sergeant Meryl; S. W. McLewee and Joseph Sturgis present the role of Leonard Meryll; Benjamin Purrington interprets the role of Jack Point. Carl Kroenke essays the part of Wilfred Shadbolt. Albert Walker Meyer appears as Sir Richard. Leonore Cohrone Hart and Miriam Elkus sing the role of Elsie Maynard. Alice McComb, Ruth Bates and Ruth Scott Laidlaw sing the part of Phoebe Meryll. Lillian S. Dwight and Ruth Scott Laidlaw portray Dame Carruthers. Anita Cook and Adele Hicks interpret the part of Kate. Many other well-known artists appear in the cast. We have had no opportunity so far to review these performances but will do so next week. The remaining performances will take place on Saturday evenings, December 10, 17, 24 and 31.

Following her successes in Atlanta, Wilmington, Athens and Columbia, Marie Tiffany, the Metropolitan Opera Company soprano, sang in Hutchinson, Kansas. Her success is evident from the following telegram received by the International Concert Direction: "Tiffany concert was received here by an audience of nearly three thousand; most enthusiastic reception given to entire program. Congratulate you on representing Miss Tiffany."



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Mme. Rose Florence, a delightful California mezzo soprano, who recently returned from abroad where she gained successes in France and Switzerland, made her first San Francisco appearance at the Italian Ballroom of the St. Francis Hotel on Thursday evening, December 1st. Mme. Florence created one of the heartiest and most gratifying impressions ever received by any artist first appearing in this community. She proved herself possessed of a fine, pliant, warm and well-

members if they miss the opportunity to place Mme. Florence upon their program of this season.

Gustav Walther, the distinguished Belgian violin virtuoso, has appeared frequently before the public of late. He gained well-merited success as soloist at the California Theatre on Sunday afternoon, November 20th, and earned the plaudits of the Pacific Musical Society at its most recent concert on Tuesday evening, November 22nd. Last Wednesday evening he appeared at the Berkeley Piano Club too late for detailed mention in this issue. On every occasion Mr. Walther gained the respect and admiration of his auditors. He is an artist of the first rank. His technique is brilliant and astoundingly facile. The velocity of his

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TWENTY-FIRST YEAR

W. A. CLARK, JR., A REAL BENEFACTOR

There are various people of wealth endeavoring to add their share toward musical emancipation. Some of them give their time and influence to induce their friends to spend money. Others give their money and let somebody else do the work. And again others tell you how much they are doing, but actually do very little. In W. A. Clark, Jr., we have a music patron who does not only spend huge sums of money to perpetuate a symphony orchestra second to none in America, but who takes a personal interest, gives his time, contributes his experience, and takes personal care of many of the details. Of course, he must have assistants, and so L. E. Behymer, as manager of the orchestra, and Mrs. Smith, as secretary, are executants of many plans for which Mr. Clark naturally does not possess either time or inclination. But when it comes to genuine musical philanthropy and a real desire to assist his community in attaining a finer musical standard, there is no one in America today who can compare with him either in generosity, ambition or intelligence of judgment.

When the Philharmonic Orchestra of Los Angeles went on tour last year, Mr. Clark accompanied it and was willing to undergo the discomforts of touring the Coast, spending most of the time in a Pullman. When a concert program is particularly successful and effective there is no happier person in the audience than Mr. Clark, who with an enthusiasm contagious in its force will tell you how fine the event really was. And with all his generosity and enthusiasm Mr. Clark does not like publicity, and we doubt very much whether these lines will affect him in the way in which an unsolicited endorsement usually affects the recipient, but we feel this tribute is due and well earned, and we only wish we had at least one gentleman of wealth in San Francisco who could equal Mr. Clark in philanthropic generosity and musical intelligence. Then there would be no dilly-dallying every year about guarantee funds or delays in opera house construction.

Sarah Kreindler, the gifted little artist pupil of Sigmund Anker, well known violinist and instructor, was heard in recital on Sunday afternoon, December 4th, in the Colonial Ballroom of the St. Francis Hotel. A very delightful program had been prepared for the occasion and Miss Kreindler was assisted by Mrs. Regina Harper, contralto, Sigmund Anker, violinist, and Walter Frank Wenzel, pianist.

THE TSCHAIKOWSKY QUARTET IN E FLAT MINOR

Interesting Analysis of Russian Master's Foremost Chamber Music Composition to Be Presented on Monday, November 19th

By ELIAS HECHT

Of all of the works of Tschaiowsky, the E flat minor string quartet, the least known and most rarely played conception of this master, stands, perhaps, as his greatest musical achievement. Written in memory of his intimate friend, Ferdinand Laub, the great violinist, under stress of severe emotional strain, it is a sincere and beautiful expression of Tschaiowsky's poignant grief at the loss of this beloved comrade.

Ferdinand Laub, one of the greatest violinists of his time, came to Russia about 1867. He was head of the Conservatory and the leader of the famous Chamber Music Society string quartet, and between him and Tschaiowsky there sprang up a musical and personal intimacy that developed into a rare companionship. For several years they played and worked together until, in 1875, Tschaiowsky suffered a severe nervous breakdown. His physician ordered him to go abroad for a year and exacted from him the solemn promise that he would not touch pen to paper in that time. After Tschaiowsky had been away a few months, he received the news of Laub's sudden death while on a vacation in his native Bohemia. In Tschaiowsky's nervous condition this was a terrific shock and utterly prostrated him. The recollections of his association with Laub, their friendship, their playing together in the quartet and the innate melancholy despair of Tschaiowsky's nature urged him to express his profound grief in the language of music. Remembering his promise to his physician, however, he did not set pen to paper but composed this wonderful work entirely mentally, so that when he returned home early in 1876, he only had to copy the work out as it existed, complete to the last detail in his mind.

The first movement opens in an atmosphere of brooding melancholy, deep despair and utter hopelessness. Through this the voice of Tschaiowsky is heard in a wailing lament which calms down as the movement swings into a livelier reminiscence of the days of comradeship and happiness they lived through together. But hardly has Tschaiowsky forgotten—then he suddenly recalls that his friend is no more, and again hopeless despair and poignant grief reign supreme. And so the movement progresses to a logical conclusion between contrasting joy of recollection, and hopelessness of realized loss.

The second movement, a Scherzo, is a vivid portrayal of the happy quartet evenings. A charming staccato theme by the quartet is interrupted by a sudden realization that the guiding spirit of these occasions is gone. But is he gone beyond recall? In answer the viola intones a distant call from the beyond which penetrates clearer and more insistently through the playing of the quartet. The beloved friend is there in spirit and the quartet finishes the movement under that spiritual guidance.

The third movement, the most noble expression of grief and religious homage ever penned for string quartet, is undoubtedly Tschaiowsky's conception of a funeral service in the great cathedral befitting his friend. It opens with a wonderfully realistic pealing of the great organ as the portals are thrown wide to receive the cortege. Upon the shoulders of the chanting monks, the coffin is borne to the high altar and as it is set in place and the high priest intones the funeral service, the grief of the chief mourner (Tschaiowsky) is heard. Faintly at first, it rises to wailings of the most heartrending despair, so intense and so vivid that it gradually completely obscures the organ, the monks, the priest and the entire service, until, through sheer exhaustion, it expends itself as the services are drawing to a close. Once again the organ is heard, the monks chant, the priest intones, and as the cortege leaves the cathedral, a beautiful series of ascending ethereal chords gives the mourner the consolation that the spirit of the departed friend has gone to its heavenly reward.

The last movement, a decided reaction to all this, is in a spirit of hopeless resignation. It is as if Tschaiowsky said, "My friend is gone—I shall see him no more—but I still live and must move among my fellow men, be with them in their gaiety and their daily pursuits—so I shall hurl myself into the giddy throng, live their foolish lives, be in all things as one of them—though my heart lies buried in Laub's grave." And so this lively movement proceeds, interrupted suddenly now and then by a period of despair at the realization of the loss sustained, but plunging anew into the details of contemporary life. From the distance appears occasionally the call of Laub's spirit. Memories of the quartet evenings flash here and there across memory's screen. Life must be lived no matter what sorrow befalls us—so why continually display the bleeding heart? Yes—Happiness is gone—one's suffering is sacred to one's self. On with the dance of life—for of what use is it all?

Iole Pastori, the exceptionally gifted young soprano soloist, was a recent visitor to the offices of the Pacific Coast Musical Review. For the past year Miss Pastori has been residing in Los Angeles, where on various occasions she has appeared in concert, much to the satisfaction of the southern audiences. Miss Pastori possesses one of the most beautiful lyric voices and her art is most praiseworthy. It is to be hoped that during her month's visit in this city she may be prevailed upon to accept some available engagement. Her numerous friends and admirers would welcome the opportunity of hearing her again.

JACK HILLMAN'S STOCKTON TRIUMPH

Jack Edward Hillman recently gave a most successful concert in Stockton and scored a genuine triumph, as will be gathered from the following comment appearing in the Stockton Daily Independent of November 18th:

It was the first time Mr. Hillman has been heard since his recent study in New York City, and he proved himself a thorough artist, polished off, strengthened, the possessor of a surety and a dramatic brilliancy that mark him as a singer with a splendid future. His voice is a baritone with a brilliant ringing quality to the high notes and a depth and richness of the low register. It is not often that so big a voice can effectively sing pianissimo notes, but that Mr. Hillman possesses this art of fine tone shading was shown in his song, Someone Worth While (Ward-Stephens). The pathos and sweetness of his voice made his interpretation of the song very beautiful. His brilliancy was best shown in Call Me No More (Cadman), and The Year's at the Spring (Beach), while his great dramatic power was strikingly used in Lorraine, Lorraine, Lorraine (Spross). The words are a vivid narration set to music, splendid in its descriptive power. For full effectiveness the song is dependent upon a perfect enunciation, an ability to interpret, and a voice able to encompass it. Mr. Hillman was easily equal to the song. His rendition of Elegie (Massenet) was another of his particularly artistic interpretations. The Bell Man was also very beautifully sung and the accompaniment, with its suggestiveness of the ringing bell, was a fine background for the voice. Mr. Hillman was called upon to repeat several of his songs and gave as an encore My Dear Little Irish Rose, dedicated to him by Abbie Gerrish Jones.

MISS GARCIA BACK FROM THE EAST

Miss Eva Garcia, widely known throughout the East Bay Region for her musical accomplishments, has recently returned to her home in Oakland, following an extended visit to the musical centers of the East. Miss Garcia visited the cities of New Orleans, New York, Philadelphia, Boston and Chicago, noting in each city the best there was in its musical life. At New York, where she spent most of her time, she studied at the La Forge-Berumen Studio under the direct tutelage of Frank La Forge, who has the undoubted reputation of being the greatest accompanist in the world today. Mr. La Forge praised Miss Garcia's ability as a concert pianist and accompanist very highly and wanted her to remain in the East, promising many immediate engagements. However, Miss Garcia's many engagements in Oakland and San Francisco prevented her remaining, but she intends to return perhaps next year for a season of concerts in Aeolian Hall under the patronage of the La Forge Studios.

At present Miss Garcia is studying as an "artist-pupil" with Pierre Douillet, the gifted pianistic pedagogue of San Francisco, and expects shortly to be heard in concert at the St. Francis Hotel. Although still in her twenties, Miss Garcia has gained a splendid reputation as a teacher of the piano, as an accompanist, concert artist and organist and choir director. She is in charge of the choir of Sacred Heart Church, Oakland, a post she has held for the past four years, and where she has attracted many worshippers by reason of the excellence of the music rendered. She plays with a brilliant technique, with force and great verve, but the same time does not allow mere mechanical consideration to eliminate the proper expression of each composition.

Now that she has returned Miss Garcia has likewise in attending to her other work resumed her large class of piano students.

MINETTI ORCHESTRA GIVES FINE CONCERT

The Minetti Orchestra, of which Giulio Minetti is the brilliant conductor, gave a splendid concert at Park Presidio Hall on Monday evening, October 31st, the event being one of the series of concerts of Music Week. A large audience was in attendance, which did not hesitate to express its satisfaction by repeated and prolonged outbursts of applause and both director and orchestra have every reason to feel proud of the success achieved on this occasion. The following program was excellently interpreted: (a) Melodie (Friml); (b) Puccinello (Alletter), Minetti Orchestra—Giulio Minetti, director; (c) Friend of Mine (Sanderson); (d) Elegy (Massenet), Mr. Cardinell; obligato by Mrs. Ben Goldsmith, Miss Ella Lawrie at the piano; Asa's Death (Peer Gynt Suite), (Grieg), Minetti Orchestra; Romanze (Svendsen); Violin Solo, Miss Eunice Jurgen (pupil of Giulio Minetti), Minetti Orchestra; Light Cavalry (Suppe), Minetti Orchestra.

HUBERMAN AND BRAHMS

When in 1896, the venerable Brahms learned, not without some anger, that Bronislaw Huberman, the now celebrated violinist—then a prodigy—was to play his (Brahms) concerto—a violinistic feat—he determined to attend the concert and at the close administer a stern rebuke for such presumption. Undismayed with the almost forbidding presence of the famous composer in the audience, the boy, instead of showing nervousness, was filled with an intense desire to play his best. As the difficulties of the first movement were easily surmounted Brahms' look of disapproval gave place to a smile, and at the close of the concerto, he drew out a handkerchief and wiped his eyes, deeply moved. Later, in the artist's room, he warmly embraced young Huberman.

From that day Bronislaw Huberman's career as a master violinist was assured. In 1904 he made tournees through Austria, Italy, Germany, Russia and England. One brilliant success after another flashed his prowess through the world. Huberman will play at Carnegie Hall on October 17th, under the direction of International Concert Direction, Inc.

JOSEPH GREVEN RETURNS FROM EUROPE

Exceedingly Efficient Vocal Pedagogue, Choral Director and Operatic Coach Resumes His Studio Work in This City

Joseph Greven, the well-known and efficient vocal pedagogue, choral director and operatic coach, has returned from Europe after twelve years' absence. He left in the spring of 1912 when he was engaged by Baron Louis von Horst to act as instructor and assistant manager of the Coburg Opera School in Germany. At the time Mr. Greven came to take charge of this school it was active only during two or three months in summer, after the closing and prior to the opening of the regular operatic season, so as to give advanced students an opportunity to prepare themselves in repertoire.

Mr. Greven succeeded in keeping this school open throughout the year, and during two years of successful and energetic activity, he brought out several splendid artists, who made a success as operatic singers until the war came, when the Coburg Opera School, in conjunction with other educational enterprises, was forced to suspend. However, it is the intention of the management to again open this school as soon as conditions permit, and it is Mr. Greven's special mission here to prepare talented vocal students so as to fit them for entry into this school, which is affiliated with the opera house and through which students receive opportunities for appearances. Pupils are given opportunities for public appearances with the full orchestra and in costumes and with proper scenic investment in Coburg and surrounding towns.

At the beginning of the war Mr. Greven started a master class in Berlin and thus contributed largely to the replenishment of artists in the concert and operatic world, even including the Berlin opera. Many of the graduates of this class became well known stars on the operatic and concert firmament of Europe and America. In addition to his brilliant success with vocal artists Mr. Greven was applied to by orators, actors, priests and pastors whose faulty speaking voices seemed to annoy them and thus interfered with the freedom of their expression. Inasmuch as speaking and singing are based upon correct breathing Mr. Greven was able through his splendid school of instruction to remedy any faults in an astoundingly brief period of time.

Although Mr. Greven naturally suffered a great many hardships while abroad which temporarily undermined his health, he is now fully recovered and has already begun to organize a new and excellent choral society which will present operatic productions and other choral programs, thus giving prospective professional vocal artists an opportunity to secure training and practical experience. The operatic repertoire will include English, Italian, French and German operas and choral works. In addition he added a special course for developing and curing weak, neglected and impaired voices in singing as well as in speaking.

Only the best instruction both in Europe and in America takes special care that breathing is rightly and naturally cultivated before anything else is attempted. Many prominent singers fail utterly, after a few years of brilliant success, because of noisy and faulty breathing. Only correct breathing, the right support of the diaphragm, the natural and unstrained use of the mouth, relaxation of all muscles of neck and throat can throw the voice easily into the so-called mask and make it ring from the hard palate into the highest cavities of the head. In Europe as well as in America singing is often taught by musicians who have not made voice culture their life's work, and the pitiable results are evident on both sides of the Atlantic.

CHRISTINE HOWELLS AT CALIFORNIA

An interesting concert is promised for Sunday morning at the California Theatre when Christine Howells, well known San Francisco flutist, will play with Heller and his orchestra. Miss Howells is well known here as a member of the Trio Moderne, an ensemble organization of local artists devoted to the interpretation of the works of modern artists. This organization has achieved an artistic success and the members are concert artists who have attained a high degree of proficiency. Their work has the freshness of youth which lends color and warmth to its deeper musical value.

Miss Howells was the soloist at the 24th grand concert of the California Theatre given last year, where she achieved a fine success. Miss Howells is a born artist, who thoroughly understands the technical and musical intricacies of flute interpretation. Her tone is flexible and mellow, her intonation is certain and dependable. Miss Howells will be heard in the following numbers: The Wind by Bricealdi, Waltz (Minute) by Chopin, and Allegretto by Godard.

Heller and his fifty artists will play the following program: Militaire Francaise, march by Saint-Saens; wedding Dance, waltz by Lincke; Tristan and Isolde, selection by Wagner, and Le Cid Overture by Massenet. Godard's Berceuse from Jocelyn will be given as an organ solo by Leslie V. Harvey.

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CHAMBER MUSIC SOCIETY AT MUSICAL CLUB

It is quite safe to state that one of the very finest concerts in the annals of the San Francisco Musical Club was given in the ball room of the Palace Hotel on Thursday morning, December first. Chamber Music, being the highest form of music and therefore the most difficult to fully appreciate, is a joy to hear when performed by an organization such as the Chamber Music Society of San Francisco. The fact has oft times been remarked that eleven o'clock in the morning is not the time to listen to musical expression of such a profound nature. What has the hour to do with art? If one possesses a poetic soul and a spiritual trend of thought, he can not fail to be temporarily carried away into celestial bliss by the glorious harmonies which this aggregation of players transmitted, even at this early hour.

The first number that was played was the Mozart Quartet in E flat major. Rarely has exquisite music and artistic players been as gracefully and uniformly matched as was disclosed in this work. This quartet of entrancing sweetness, contrasting tenderness and charm was played with a perfection of phrasing, delicate beauty and variety of tonal color. Two movements of an Unfinished Quartet by Paul Roussel was the following work. This number, typical of the modern French school, contains passage after passage of the modern dissonance and its underlying theme is weird and a bit morose. However, it gives grateful opportunity for the combination of instruments.



MISS CHRISTINE HOWELLS
The Refined and Skillful Flutist Who Will Be a Feature
of the Sunday Morning Concert at the California
Theatre This Week

The last quartet on the program was the Tchaikovsky Quartet Op. 30 in E flat minor. This work, which is seldom performed, may be considered as reaching the pinnacle in chamber music. These men gave an exhibition of finesse and tonally polished concerted playing which is rarely heard, except perhaps by the Flonzaleys or London String Quartet. In this quartet, which in every respect proves the nature of Tchaikovsky, for it is imbued with nervous energy and melancholic languor, was performed with vigor and dynamic balance. To the most minute details one could easily follow the picture it was destined to represent. Its tone is solemn, its themes are heart-gripping and its entire character is mournful and imbued with passionate lament.

A very clever and concise analysis of the work was prepared by Elias Hecht, founder of the Chamber Music Society, and thanks to his forethought and endeavors the audience was able to appreciate the full merit of the work for one of the club members read the description prior to its performance.

CONSTANCE ALEXANDRE.

Hazel Nichols, the well known young piano soloist and efficient accompanist, has been unusually active of late, some of her recent appearances being at the Mill Valley Musical Club, where she rendered solos and acted as accompanist to Edna Horan, the violinist. Her solos included the Chopin G minor Ballade, Schubert-Liszt, Hark! Hark! the Lark, Winter Watts' Pastorale, and the MacDowell Concert Etude. On October 6th Miss Nichols played for the Home Club in Oakland, appearing as soloist and as accompanist to the California Male Quartet. On October 12th she again played for the California Male Quartet at the Hotel Oakland, and upon the 20th of October at the Sorosis Club in San Francisco for the Dramatic Musical Society. Miss Nichols appeared in San Mateo on October 22nd with the California Mixed Quartet and on the 23rd of October at the Greek Theatre in Berkeley as soloist and accompanist to the California Mixed Quartet. On October 24th Miss Nichols had the opportunity of playing before E. Robert Schmitz, the famous French pianist, and received encouraging suggestions. On the 31st of October Miss Nichols played in Ebell Hall as soloist and accompanist to the California Mixed Quartet.

STRAVINSKY COMPOSITION AT SYMPHONY

At the regular Sunday Symphony concert to be given tomorrow afternoon in the Columbia Theatre by the San Francisco Symphony Orchestra under the direction of Alfred Hertz, a most interesting novelty will be presented in the orchestra suite from Stravinsky's pantomime ballet, L'Oiseau de Feu (The Fire Bird). The Fire Bird was first presented in this country by the Diaghileff Russian Ballet when that famous organization made its American tour several years ago, and it created a sensation at every performance. So great was its success on the stage that the composer made an orchestral arrangement of it for concert purposes. The suite is in four movements, full of vivid coloring, weird harmonies and fantastic effects and is one of the most difficult works in the field of symphonic music. Stravinsky has written a very elaborate piano part into the score which will be played on this occasion by Gyula Ormay. In contrast to the startling modernism of Stravinsky, the program will also contain the Manfred Overture of Schumann and Mendelssohn's melodious Scotch Symphony. The Schumann overture is played in memory of Oscar Weil, the highly esteemed San Francisco composer and teacher, whose death a short time ago was deeply felt by music lovers everywhere.

For the popular concert to be given Sunday afternoon, December 18th, an all-Tschaikowsky program has been arranged which contains the always welcome Pathétique Symphony, six Characteristic Dances from the Nutcracker Suite and the B flat minor concerto for piano and orchestra, the soloist being Marvin Maazel. Mr. Maazel is one of the most promising of the younger generation of pianists, according to reports from the East where he has appeared with various orchestras and in recital. Although born in Russia, Maazel came to America when scarcely more than an infant and his entire musical training has been received in this country, first under Mrs. Thomas Tapper and later under Leopold Godowsky. At one of his appearances at the Metropolitan Opera House Sunday night concerts he performed the Tchaikowsky concerto which he will play here, the New York Sun commenting upon it as follows: "His performance of the Tchaikowsky B flat minor concerto won an ovation unusual even for an opera concert. He has developed a Godowskian touch of much delicacy, and his technique and finger agility would be unquestionable to anyone."

Monday evening the orchestra will journey to San Jose to give a concert at the College of the Pacific, the feature of the program being the first performance of Exaltation and a Symphonic Legend, two new works by Howard H. Hanson, dean of the conservatory of music at the College of the Pacific, who has just been awarded the Prix de Rome for American orchestral composition and appointed Fellow in the American Academy in Rome for three years on the Juilliard Foundation. At the Berkeley concert to be given next Thursday evening in Harmon Gymnasium, University of California, the program will consist of Wetzler's Overture to As You Like It, the Arensky Variations on a Theme of Tchaikowsky, and Dvorak's New World Symphony.

CENTURY THEATRE

Richard Walton Tully's weird and fascinating drama of Hawaiian life, The Bird of Paradise, will be the attraction at the Century Theatre for two weeks, commencing Sunday night, December 11th. There must be something especially pleasing in this mystic play of the South Pacific, for it has been on the boards for several years with no signs of waning interest. The play preserves in dramatic form the vanishing customs, beliefs and legends of Hawaii.

In presenting the piece this season, Richard Walton Tully has provided an excellent acting company. The cast is headed by Ann Reader, a skillful and attractive actress, said to be a "find" of the producer. The supporting company includes Herbert Charles, Frederick Forrester, Ellen Mahar, Rose Watson, Frank L. Cooley, Joseph Robison, James K. Appelbee, Roba Garden, Douglas Cosgrove, and the recently imported Hawaiian singers and players, whose sweet, plaintive music gives atmosphere to the drama.

THE NEW BROOKS HOME MOST UNIQUE

Digby Sherman Brooks and his wife, Suzanne Pasmore Brooks, prominent pianist, are watching with delightful interest the construction of their studio home in the garden of the home of Mr. Brooks' mother on Vallejo street and Franklin. The house planned by Henry H. Guttersen is being built of hollow tile, and will contain Mr. Brooks' copper studio, he being a craftsman making original lighting fixtures in various metals as well as smaller articles; also a music room for Mrs. Pasmore Brooks and living apartments. The structure will be the most unusual of its kind about the bay. Recently Mr. and Mrs. Brooks laid the cornerstone of their home, summoning a few close friends by telephone on the spur of the moment for the mock ceremony.

Johanna Kristoffy

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Mme. Gadski wins hearty applause at Carnegie Hall—
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Shrieks of joy greet Gadski after five years. Her voice
which has taken on a grandeur, tranquillity and beauty,
blended with the transfigured harmonies of the orchestra
and freighted the air with pulsant and thrilling loveli-
ness!

NEW YORK EVENING POST—H. T. Flink

Mme. Gadski, still a young woman in the age when dra-
matic singers are supposed to be at their best, and at her
best she was last night. It was as a Wagnerian heroine
that she was most admired at the Metropolitan, where
after Nordica's departure she was the only true soprano
who could be opposed to the ambitious contraltos, who
were trying to storm the Wagnerian heights. Most singers
would have been unnerved by the tremendously enthusi-
astic welcome Mme. Gadski got from the audience which
occupied every available inch of Carnegie Hall.

It was proper that Mme. Gadski should come out again
and sing what her audience obviously wished, the thrill-
ing cry of the Valkyries, with which she so often elec-
trified her hearers.

NEW YORK TIMES—Richard Aldrich

Mme. Gadski was welcomed with salvos of applause
and shouts of welcome before she had sung, on her ap-
pearance, and after every number.

THE GLOBE—Pitts Sanborn

The audience was large and most enthusiastic. It re-
ceived Mrs. Gadski with applause and cheering which
lasted for minutes. The whole occasion was a triumph
for Mrs. Gadski.

NEW YORK STATS ZETTING—Halperson

One tells only the real truth when one states that
Johanna Gadski enjoyed a real triumph and again it is
apparent that we have in her our greatest dramatic
singer, especially Wagnerian, as she has no equal in this
country nor in Europe.

NEW YORK AMERICAN—Max Smith

Mme. Gadski has come back in the full possession of
her powers. She is decidedly in better form than when
she was heard here last. The dramatic fibre and strength
of her middle register more ample than of yore—and her
high B rang out forcefully over the instrumental surge

THE WORLD—Deems Taylor

A crowded house greeted Mme. Gadski's first appear-
ance with a solid minute and a half of applause—she was
singing gloriously, her voice is just as big and expres-
sive an instrument as it always was.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Notice to Contributors and Advertisers—
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Los Angeles, December 3, 1921.—Was it Rabbi Ben Akiba who said that there was nothing new under the sun? Thanks to Alfred Mirovitch, Russian pianist, there is still something new to be found arising from under the black wing-like lid of the concert grand. We were quite curious from the beginning who this new pianist was who had the courage of starting his debut program with a Vivaldi concerto before an audience entirely strange to him. To anticipate events: we had hardly reached the Arioso-like middle part of this exquisite work, when "we," that is to say, audience and artist, were no longer strangers. Anybody who can win his audience instantaneously with so old-fashioned a work as a concerto di camera from the early eighteenth century, must be an eminent pianist.

Now, we take technic for granted. In fact, Mr. Mirovitch's technic is of that perfect type which is unobtrusive, except where it is so closely linked with the poetry of piano playing that it enters the foreground of the musical stage with full justification. To anticipate again: this was the case during Liszt's Hark, Hark, the Lark, which was given with inexpressible lightness, clarity and delicacy of tone that truly thrilled and fluttered as a bird of song does. Yet, we could not help but admire particularly his volatile technic which had nothing of the tinny tintinnabulations with which we are so often confronted in this transcription.

But to return to Vivaldi and as Mr. Mirovitch introduced him here. We say introduce, for we have not heard a single Vivaldi work in this town. Maybe we missed the occasion. However, we think Vivaldi has a message for us to this day, just as the great Johann Sebastian Bach studied him closely, which may account for the fact, that this particular concerto for many years has been ascribed to Johann Friedeman Bach until the French pianist Cortot discovered its true identity. This latter remark only by the way and on the authority of Mr. Mirovitch himself, who played this concerto as a Bach opus until Cortot told him. But, as to Vivaldi's influence on the older Bach, we refer to various histories of music.

Mirovitch possesses fine authoritative sense of style as his Vivaldi playing showed, relying largely on the tonal coloring produced by touch and not with the pedal. Yet his very effects of tone quality had a certain modernism which no doubt Vivaldi intended in his way for the clavecin, and which we miss so often when Bach is being played, that may also account for the unpopularity of Bach. The manner in which Mr. Mirovitch built the pedal-point climax, his variety in the basso continuo and a lovely phrasing in the middle movement which sounded like an arioso, gave characteristic, faithful, sympathetic life to that old work. And we concluded, in contradiction to the old Rabbi, that here was something new, a new and great pianist.

Finesse of tonal shading, too, marked his playing of the Chopin B minor sonata. While his Chopin encores were too sentimental for us, we loved the poetic restraint and refinement with which the pianist recreated this sonata. There was poetry in his Vivaldi, in spite of formalism in style. There was more poetry in his Chopin sonata, but also power that reveled in careful dynamic effects. So much has this sonata been played, yet we found new beauties in it. Both the funeral march and the closing movement had a spiritual quality and an uplifting force vibrating through them. Fine taste controlled also his masterful playing of the Rhapsody No. 6 by Liszt when we admired specially the strong and clear left-hand staccato passages.

Regarding Mirovitch as a composer we had but small opportunity to judge. His minut preserves the style, but, of course, is an elaborate and harmonically modernized version of the partly graceful, partly stately dance. As to the personality of Alfred Mirovitch, it is sympathetic, very much so. He is one of those players who bring through their after-thoughts. By this we mean that their whole personality breathes matured thoughtfulness. There is nothing dry about this pianist. We rather think he possesses a rare and subtle touch



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of humor, which we hope to enjoy when he returns here for a recital on the 12th. Then also we trust to have a real chat with him.

Alice Gentle, the famous soprano, appeared on the same program with Mr. Mirovitch and we feel she will forgive us for devoting the space due her to introducing her musical comrade-in-arms. Suffice to say, that Miss Gentle found an enthusiastic audience who insisted on double and triple encores. Alice Gentle gave us among others an exquisite group of Strauss songs in English, which she sang with a subdued force of feeling, splendid diction and that ease of tone characteristic of her. This group was an outstanding event not only of the program, but of the season. Altogether, Miss Gentle is one of those artists who always give joy to their listeners. While ever young in her vocal charms already she has attained such a firm place in the admiration of the public, that it is hard to add to her artistic glory garnered in years of success. Perhaps we may give an indication of this fact, when we mention that the list of her bookings in this state, Washington and Oregon during the next few weeks looks like a veritable railroad time table from here to Seattle. As a rule only freight trains do that, however conditions are quite different, this being the journey of "Alice in vocal Wonderland."

There was much agitation in the lobby of Philharmonic Auditorium yesterday afternoon after the performance of the second symphony by Sibellus. It has created a stir, this powerful work by the great Finnish composer, because of its genuine, original message, its newness of orchestral expression. Comments agree on the beautiful playing by the orchestra and Mr. Rothwell's strong interpretative direction. We shall hear it tonight.

Music for the flute from simple pastorale numbers to ensembles of four and of sixteen flutes, together with charming solo selections by Mme. Estelle Heart-Dreyfus and the Trio Intime formed an unusual, a beautiful and an attractive program. The large University Auditorium seating over 2200 people was crowded. Voice and flute is always an appealing combination and Mme. Dreyfus had specific opportunity to reveal her excellent vocal art when followed by Jay Plowe's lovely flute obligatos. How much variety of tonal effect and coloring can be obtained was charmingly shown in two trios for flute by Albizi, finely rendered by Wm. Hullinger, Harry Baxter and Jay Plowe.

Of special interest was a brilliant flute quartet, fascinating in spite of certain repetitions in effects and

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themes by Leonardo de Lorenzo, called The Followers of Pan, a really striking work because of its dionysian moods, passionate and yet tender at times. This selection, requiring great technic, found a splendid reading by the composer himself, assisted by H. V. Baxter, Wm. Hullinger and J. de Lorenzo. Solo numbers by George Moore, Harry C. Knox, H. Baxter and Wm. Hullinger, too, gave much individual pleasure. Le Trio Intime, Alfred Kastner, harp, Ilya Bronson, 'cello, Jay P'lowe, flute, rendered three selections with their usual refinement of style and tone.

Davol Sanders, head of the violin department of the College of Music, U. S. C., proved himself again the accomplished violinist and thorough musician we have known him to be. His program included several highly taxing works, opening with the Sonata in D minor by Ireland, a modern work of great technical and interpretative demands, and one we would care to hear again, specially as we could write about it more intelligently. It gave Mr. Sanders occasion to exhibit strong technic of bowing and fingering. The Bach Chaconne was played admirably in style and tone, quite aside from perfection of playing. It afforded us the greatest delight as it was done with such compelling musicianship. Dexterity of technic and fine tone quality was exhibited also in Brahms' Joachim numbers, including an effective Romance written by Joachim, with whom Mr. Sanders studied. There was an appreciative audience present who listened eagerly to this interesting program.

Winifred Hooke, whose playing of modern works for piano has won her wide recognition here, made a good impression on her audience with a program of classic and modern selections. We prefer her, however, in modern works, such as the fifth sonata by Scriabine, when her tone coloring during fine climaxes was interesting and sympathetic. Technic of strength and elegance made the Balfour Gardiner selections of London Bridge and Noel the most appealing numbers, specially as here Miss Hooke's interpretative talent was most evident. We thought that interpretative atmosphere was somewhat lacking in the Brahms and Albeniz numbers, which, however, were brilliantly played.

Florence Middaugh, contralto, is in the "throes" of a busy season which takes her also north for an appearance with the California Theatre Orchestra on Christmas Sunday. Among a few of her recent bookings in the Southland were those before the Hollywood Woman's Club, the Ebell Club, at the Garden Court, Miss Middaugh will sing the contralto solo in the Messiah performances at Ontario on the 16th and 19th.

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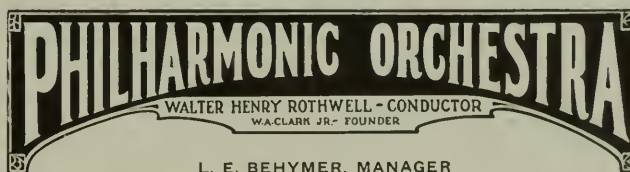
Your scribe had the pleasure of meeting Arthur Rubinstein, the pianist, whom we had not heard since our sojourn in Leipzig where Mr. Rubinstein scored specially as a pioneer of music written by the younger Polish composer. Rubinstein is a close friend of Karl Szymanowski, Poland's leading composer, who is now living at Mr. Rubinstein's New York apartment. Stravinsky has written a sonata specially for Arthur Rubinstein. This work is based on themes from his ballet Petrouchka. Asked what he thought about our musical life in America Mr. Rubinstein gave us practically the same answer we received from Benno Moiseiwitch:

"Musical life in America is very active, but it suffers from the commercial aspect. In other words, concerts are too much commercialized inasmuch as the touring artist is urged to limit his programs to so-called popular numbers. Which means that great players, our greatest pianists, barely have more than two or three different programs in the course of an entire season. Instead of playing new works, which would encourage American composers and those of other countries we play the same selections again and again. Hence musical progress is slowed up. In no other country would the public accept so much repetition of repertoire. In Mexico City, where I give a series of eight recitals in six weeks, I must play different programs each time," the pianist remarked. Mr. Rubinstein is on his way north, as he will play on the 15th in San Francisco at his return concert.

That chamber music recitals are not above the heads of the "crowd" can be concluded from the record attendances which make the present tour of the Zoellners a decided success. Incidentally, the chamber music family will be home in a few days and start rehearsals for the Los Angeles concert on the 19th. Oklahoma City has just given the quartet a most cordial ovation. Triple headlines of double column width crowned the criticism of their fourth appearance there, which shows how much this organization is appreciated, both by public and press. In Columbus, Miss., the quartet appeared before an audience of more than twelve hundred, which demanded six encores. Similarly sized au-

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diences turned out in Lincoln, Nebraska, and Fairfield, Iowa. Small wonder that this organization has been honorably nicknamed the "godparents of chamber music in America."

Gertrude Ross gave the analytical program lecture for the Philharmonic Orchestra at Riverside, by request of the Riverside Tuesday Musical Club.

May Macdonald Hope, pianist, Calmon Lubovisky, violinist, and Ilya Bronson, cellist, will offer their second chamber music program next Monday. This ensemble, known and admired as the Los Angeles Trio, ranks highly in the estimation of serious music lovers.

John Smallman, baritone, Axel Simonsen, cello, and Lorna Gregg gave a "superb program," according to Santa Barbara papers. Mr. Smallman's fine qualities as singer are well known to readers of this column. His all-round musicianship, appealing interpretation, tone production, phrasing and diction, apparently won him many admirers in Santa Barbara.

Patrick O'Neil, tenor, well known for his interpretation of Irish songs, is planning several recitals before local clubs, following his appearance before the Monrovia Woman's Club.

Impresario Behmer has been booking Arthur Hackett for twenty dates here on the Coast. Hackett proved very successful everywhere. Miss Rena Macdonald has just returned from a trip through the Southwest, where she closed new bookings for Madame Schumann-Heink, who continues to draw capacity audiences. Miss Grace Noe toured the central part of the state for Manager Behmer, arranging Werrenrath and Prihoda dates. Both, this singer and violinist, will have a busy season here. Brawley, El Centro, Imperial and Calexico, the four principal towns of the Imperial Valley, have united into one concert congregation at Calexico, where they will hear Mme. Schumann-Heink.

Umberto Sorrentino, the gifted young tenor, has arrived from the East and appears on several of the Philharmonic courses in the South.

This year the Woman's Orchestra will play three concerts, which are to take place in the Auditorium.

Manager Charles R. Baker has opened offices in the Mason Opera House.

Allard de Ridder, violinist, gave a musicale at the MacDowell Club rooms, when he played several of his own compositions. Mr. de Ridder is a member of the Philharmonic Orchestra.

Mme. Anna Ruzena Sprotte, contralto, delighted guests and members of the MacDowell Club with two groups of Warde-Stephens songs. Miss Doris Struble, entertainer, appeared on the same program. Robert A. Poole, associate managing director of the California Theatre, gave a chat on the educational value of "more and better music in the motion picture house."

Apropos of the MacDowell Club rooms, we feel that a special vote of thanks is due to Mrs. Graham F. Putnam, president, to whose foresight and courage the club is indebted for its own charming headquarters. As mentioned before, these are located on the top floor of the Tajo building, opposite the Times, and were previously used by the Law Department of the University of Southern California. The rooms include a fair-sized auditorium with seating capacity of at least 250 persons. In the front and rear are large studios. The Auditorium has been artistically fitted up and houses valuable exhibits from local painters and craftsmen, which are changed every week. Thus the club fulfills its mission of uniting all the arts. These exhibits are in charge of Mr. Carrol Varder, a connoisseur of fine arts, who also serves as program chairman of the club. That the MacDowell Club of Allied Arts lives up to its name may also be gathered from the following list of studio tenants: Charles Wakefield Cadman, composer; Anna Priscilla Risher, composer, piano, voice; Anna Ruzena Sprotte, voice; Florence Park Vroom, elocution; Mrs. G. Bretherton, voice; Gladys Thatcher, composer; Allard de Ridder, violin; Henri de Busscher, oboe and voice; Helen Klokke, painter and dramatic reader; Majory Dougan, interior decorator; Agnes Osborn Carter, piano; Gloria Mayne, voice; Frieda Pelcke, dramatic reader and composer; Mlle. Belequotti, piano.

Jules Lepske, member of the Philharmonic Orchestra, will be the soloist during the concert of January 29th.

Miss Elsie Manion, artist pupil of Gregor Cherniavsky, has grown fast as a violinist since we heard her last year. This year, too, the young virtuoso appeared in a recital bristling with difficulties, starting with Ernst's Othello Fantasia with its hairraising trickeries of bowing and fingerboard dexterity. In Kreisler's Caprice Viennois and specially in the Bach Double Concerto, which also introduced Mr. Cherniavsky as a forceful player, Miss Manion had her best opportunities to develop beauty of tone. And she made the most of it with much artistry and phrasing that bespoke good feeling. Delicacy of bowing and tone was happily evident in Beethoven's Turkish March as arranged by Auer. Paganini's Motuo Perpetuo and Bazini's Goblin Dance were clever demonstrations of fine staccato technique. There were flowers en masse and warm applause, both well deserved, for Miss Manion is one of our best younger violinists for whom we predict success on the concert stage.

An attractive program has been chosen by Conductor Rothwell for the Popular Concert of next Sunday which features Henry Svedrovsky as violin soloist. The program includes: Weber—Overture Oberon; Saint-Saens—Suite Algerienne, op. 60; Saint-Saens—Ilavanaise for Violin and Orchestra, op. 85, Henry Svedrovsky; (a) Pierne, La Vierge de L'Ange Gardien (for strings); (b) Mendelssohn-Guiraud—La Fleuse; Bizet—Carmen Suite No. 1; Wagner—Entrance of the Gods into Valhalla, from The Rhinegold.

A growing membership of advanced students is heralded as particularly indicative of the success of the Women's Lyric Club during the past several seasons. The choral organization, which is made up of professional singers as well, is now entering on its eighteenth season. The first concert of the new year will be given December 16th at Philharmonic Auditorium. It has been quite evident for the past two seasons, heads of the club assert, that a keen interest in the work has been felt by the teachers, as is evidenced by the fact that beside being constantly desirous of having their students accepted by the club, they have shown their co-operation in obtaining as many "student memberships" as possible. The "student membership" was started in order to interest young singers in choral work.

It has been a rule with the club that when incidental solos appear they shall be rendered by members. At several concerts some member has been selected as the soloist of the evening, but of late the club has been able financially to engage artists of note. The first program of the season will feature as soloist Umberto Sorrentino, the Italian tenor. He will be new here, but the few people who have heard him contend his talent is marvelous. Three of the club members will sing—Annis Stockton Howell, soprano; Margaret Messer Morris, soprano, and Paula Dohrmann, mezzo-soprano. Miss Evelyn Pickerell will present a violin obligato.

The program of the second concert, March 31st, will be composed largely of request numbers, this having been suggested by several of the patron-members and associates. On this program will appear the Los Angeles Trio, composed by May Macdonald Hope, pianist, Calmon Lubovisky, violinist, and Ilya Bronson, violoncellist. At the third and last concert of the season, resident composers will be well represented and there will be heard a noted artist not yet decided upon. This concert will take place June 18th.

Max Pons gave a recital of improvisations at the Gamut Club Auditorium, which hardly needs a lengthy review in these columns. Pons is gifted. He has creative talent and good pianistic faculties as far as touch is concerned, but he neglects both. Unluckily for him, even several well-known musicians of this town have over-estimated the artistic value of his talent for imitation in the form of improvisation. What we heard last week was rambling, mostly devoid of form and often uninteresting to the degree of being commonplace. Mr. Pons' playing, as mentioned, shows pianistic qualities, but is often bangy, increased by wild pedaling. Maybe he wished to give orchestral effects, but even at that his performance was unenjoyable to the discriminating listener. It was a "hodge-podge of every familiar style and harmonic construction . . . unreliable," as Bertha McCord Knisely of the Record calls it. If Mr. Pons will discipline himself to strict form for a while and reasonable piano playing he may have a message to convey at some future time.

Ann Thompson, who has just returned from her pianistic success in San Francisco, was the soloist with the Wa Wan Club.

Alice Gentle, popular operatic star, will be the guest of the Gamut Club at that organization's monthly dinner and entertainment Wednesday evening, December 7th. Charles C. Draa is in charge of a program of musical numbers which promises to be unusually brilliant. One of the most interesting personages to be present will be Prince Raphael Emmanuel, direct descendant of Nebuchadnezzar, the King of Babylon. The prince will sing a number of Chaldean, his native, songs. Others who have been invited to attend and probably will contribute to the program include Jacob Proebstel (Mr. Alice Gentle!), Roy Guisti, Italian baritone; Miss Winifred Hooke, pianiste; Mrs. Abbie Norton Jamison and her quartet; Lester Donahue, pianist; Umberto Sorrentino, lyric tenor, and Miss Doris June Strubles, reader and entertainer.

Southern California will welcome the return from abroad of one of her most popular musical daughters, Rose Florence, formerly Rose Bland of Pasadena, on the 12th inst. A graduate of Troop, she was for several seasons contralto soloist at the Universalist Church. In the Southland she will be heard in recital in the Maryland ballrooms, Lida Waldrop, the well-known San Francisco organist and pianist, accompanying.

Presenting a distinctive program of songs and opera selections, Emmy Destinn, dramatic soprano, who has gained great popularity by her work with the Metropolitan Opera Company, will be the next singer on the Philharmonic Artist Course, appearing at the Auditorium on the 13th inst.

Beatrice De Troost, the soprano, will give a recital before the Monrovia Woman's Club Wednesday afternoon. She will be assisted by Josef Rosenfeld, violinist, and Glenn Knight, pianist. Mme. De Troost's program will include songs in English, Russian and French for many of which Mr. Rosenfeld will play the violin obligato.

Making her first Los Angeles appearance since last May, Louise Gude, the lyric soprano who makes her home here, will be heard in a song recital at the Gamut Club Theatre Thursday evening. Louise Toles will assist at the piano.

Organized last June the Pioneer Musicians held their first regular meeting recently at the home of Mr. and Mrs. A. G. Bartlett, Vista del Mar, Hollywood. The officers elected at the organization meeting were re-elected as follows: President, A. G. Bartlett; vice-president, Harley Hamilton; secretary, Miss Fannie Lockhart; treasurer, Miss Mary O'Donaghe.

It was voted to devote the club's receipts every Christmas to needy pioneer musicians, and Charles Pemberton, Miss M. F. Wills, together with the president, were authorized to make the necessary disbursements.

Among the new music published by W. A. Quincke Company of Los Angeles is a set of five piano pieces by Mr. Quincke himself, which should prove very popular as they are heartily endorsed by musicians from all parts of the country. A new song by H. J. Tandler, writer of My Dearest Prayer, called In Sweetheart Land. Three very meritorious piano pieces by H. E. Earle and two beautiful compositions by Juan Aguilar.

The aim of the publisher is to present music which will fill every want of the musicians and to that end he has just issued a list of the new publications which are especially suitable for the organists of photo-play theatres, as they are classified as neutral, quiet and sentimental and have a wide selection under each heading.

Music at the Theatres

At Grauman's—Mischa Guterson presented a finely varied program of French music last Sunday in honor of Marshal Foch's visit to our city. Opening with La Marseillaise and closing with The Star Spangled Banner, the program was reminiscent of war days but only in the program's beginning and end was this so. Maillart's Hermit's Bell, slightly archaic but delightfully melodic and fraught with agreeable and "new" orchestral effects; selections from Massenet's Thais, including the Meditation poetically played by First Violinist Jaime Overton; Litoff's Robespierre overture given with thundering emotion and Debussy's Afternoon of a Fawn, played with rare and delicate fancy, were the purely orchestral numbers.

William F. Myers sang Voici donc les Desbris, from Meyerbeer's Robert le Diable, and for encore DeKoven's Armorer's Song from Robin Hood; Miss Ethelynde Smith sang Depuis le Jour from Charpentier's Louise, and a pretty group of ballades in English. Myers was given a reception that justifies his engagement for the forthcoming week at Grauman's, and Miss Smith made a fine impression with her clear-toned soprano voice.

At the California the week's daily triple schedule of concerts too is dedicated to heroic and musical France. Conductor Elinor opened his selection with a brilliant selection from Faust, which showed the ensemble in good trim. The finale of the number, featuring the prison scene music from that opera formed an imposing climax, the organ being added to the orchestra. Gillet's Loin du Ball valse offered a graceful contrast, to which another effective operatic excerpt was added from Saint-Saens' Samson and Delila, with Mr. Genter in an effective cornet solo during the aria, My Heart at Thy Sweet Voice. Mr. Elinor rendered a careful and sympathetic accompaniment. Ringle's Wabash Blues closed the program with a musical frolic.

Next week romantic music will be featured, with Mendelssohn's Fingal's Cave overture, the concert fantasy for flute by W. Popp, Mr. Wm. van Deeven, soloist. Romance of the gayer kind in Lehar's Siren Valse and John Alden's Stars will close the daily programs.

SOUZA TO GIVE YOUNG PEOPLE'S CONCERT

On Tuesday afternoon, December 27th, at 3 o'clock, at the Civic Auditorium Souza and his Band will give a special concert for young people. In addition to a fine program there will be a brief talk by Mr. Clarence Russell, formerly superintendent of schools in Pittsfield, Mass., in which he will explain the various instruments, their scope and value and particular relationship to the harmony and general tonal effects. Each instrument and group of instruments will perform a "stunt" illustrating this talk. This is a great novelty and is interesting to adults as well as to the young people.

Through the courtesy of the Board of Education, the Department of Music of the San Francisco Federation of Women's Clubs, has been able to secure for teachers and pupils a rate of 25c plus 3c war tax, totaling 28c for any seat in the house. The Board of Education authorizes the sale of these tickets in the schools outside of school hours by teachers volunteering to do so. Please send returns to Miss Estelle Carpenter, addressing her at the Moulder School until December 16th, after which they may be sent care of Frank W. Healy, 906 Kohler & Chase Bldg., 26 O'Farrell street, San Francisco.

After the close of school, tickets may be obtained at the Sousa box office, Sherman, Clay & Co., corner Sutter and Kearny streets, or at the Auditorium on the day of the concert. The City Federation respectfully bespeaks the same courtesy and attention of teachers and parents so freely given during previous series of concerts.

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THE SOUSA BAND CONCERTS

One of the happiest of the added attractions of this season's concerts of Sousa's Band, which will give six concerts at the Exposition Auditorium on Christmas Day, December 26th and December 27th, afternoons and nights, is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the March King. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists, are now at the command of the famous leader and, by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's Band which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. R. Meredith Willson, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist, and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

The music-loving public has come to look forward with eager expectancy to the solo features which Lieut.-Commander Sousa is constantly adding to the always rich and diversified program of stirring music, and the diversity of interest and appeal which he is thus enabled to inject into every successive concert, precludes any possibility of sameness, much less monotony, in the ever changing musical menus provided by this master of program-making.



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Scotch Symphony (Mendelssohn)
Suite "L'Oiseau de Feu" (Stravinsky)

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Margaret Hughes, whose exquisite piano work and artistic accompaniments have been admired time and again by San Francisco musicians, with whom she enjoyed unanimous popularity, is duplicating her triumphs in New York City, where she has been located for the past two years. Mrs. Hughes' art has attracted the attention of Madame Johanna Gadski, the famous dramatic soprano, who is now appearing in concert throughout the East, and who engaged her as accompanist.

Madame Johanna Gadski is again thrilling thousands of enthusiastic listeners by her glorious tones and exquisite artistry. She is appearing with emphatic success throughout the East and Middle West in recital and also as soloist with various orchestras. The opinions of the press are one and the same, stating that never has her voice been as superb as it is at present. They go as far as saying that as an interpreter of the Wagnerian excerpts she is peerless. Therefore, all in San Francisco can anticipate with interest and pleasure to hearing Madame Gadski next April when she will appear here with the Chicago Opera Association in the role of Isolde in Wagner's Tristan and Isolde, a role that Madame Gadski sings divinely and acts with intense emotion. After Madame Gadski concludes her engagement with the Chicago forces she will fulfill many festival dates in the East and Southern territory.

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December 25, 26, 27

Afternoon and Night

Exposition Auditorium

ALCAZAR

The Elton Case, a comedy drama built around the incidents in the famous Ellwell murder mystery which startled the continent not long ago, will be the Alcazar's attraction beginning Sunday afternoon, December 11th. George Broadhurst produced it originally at the Playhouse, New York. It abounds in thrills and exciting incidents and the element of mystery is well sustained. The author, William Devereux, has drawn around actual happenings in a baffling crime problem, a series of developments of absorbing interest and startling significance. It is distinctly a detective play with all of the features characterized to appeal to the lover of the strange and the unusual in the drama. There is a delightful romantic flavor and considerable comedy intertwined with the threads of the play insuring an evening of lively and enjoyable entertainment. Laura Lee, a petite and talented actress, will make her debut in this production.

Important roles will be assumed by the Alcazar's talented leading people, Gladys George and Dudley Ayres, and particularly good characterizations will be found in the hands of Ben Erway and Richard C. Allan. Others in the cast include Marie Dunkle, Charles Yule, Ned Doyle, Bert Chapman and Frederick Green. Emelie Melville is starring at the Alcazar this week in The Detour, which is being well received by San Francisco theatregoers. It is a strong play and was a product of the present New York season.

Marie Hughes Macquarrie, the talented young harpist, has just concluded a two weeks' engagement at the Fulton Playhouse, Oakland, where she appeared as soloist. Mrs. Macquarrie was specially selected to perform during this theatre's anniversary week, and owing to her tremendous success she was retained there a second week. Mrs. Macquarrie has many impending dates which she will fill during the season.

Mandozetta Fuller Biers, coloratura soprano of Berkeley, announces a series of Dramatic Solrées. The first takes place at Cloyne Court, Berkeley. The program will be as follows: A Costume (Persian) (Chadwick), poem by Bates; She Is Coming (Frederick Maurer); Italian airs for soprano and other modern ballads.

DESTINN TOMORROW

The Century Theatre will most likely find its capacity taxed tomorrow afternoon by those who will gather to welcome Emmy Destinn back to San Francisco. This will be the diva's only appearance here this season. For many years efforts have been made by Manager Selby C. Oppenheimer to bring Destinn to San Francisco but something always interfered. Destinn returned to America last season and triumphantly resumed her foremost position with the Metropolitan Opera Company. This year she will devote exclusively to concert appearances. In addition to her recital at the Century tomorrow afternoon she is booked for special programs in Oakland and Berkeley under the Oppenheimer management. Georges Lapeyre, one of France's leading pianists, has come to America to participate in Destinn's tour, and will be heard as accompanist to the great singer in the following program: *Aria di Rinaldo* (Handel); (a) *Der Wegweiser* (Schubert); (b) *Bound* (Poem by Tagore) (Cornelia Laux Botsford); (c) *As the Old Mother* (Dvorak); (d) *Vocalise* (Rachmaninoff); *Aria Nozze di Figaro* (Mozart); (a) *Pur dicesi* (Old Italian) (Lotti); (b) *Phydile* (Duparc); (c) *Chanson de Larmes* (Roumanian Folk Song) (Stan Golestan); (d) *Cradle Song* (After Delbruck) (Catherine Dyer Bowling); (a) *Caro mio ben* (Old Italian) (Giordani); (b) *The Cuckoo* (Novak); (c) *Lonesome Graveyard* (Negro Spiritual) (Lilly Strickland); (d) *Air of Elizabeth* (Tannhauser) (Wagner).

RUBINSTEIN'S RETURN CONCERT

Pianists, students, teachers, players, in fact all even remotely interested in the beauties of pianoforte, are awaiting the return to San Francisco next Thursday night of the brilliant Arthur Rubinstein, who once more will regale his hearers with his art. Rubinstein's conquest of musical San Francisco was instantaneous, and at his four previous performances in this city he quickly created a large clientele for himself. Equipped with a delightful personality, an art of unusual proportions, a keen intellectual understanding of his composers and an original and definite method of interpretation, this young Polish genius ranks well among the great pianists of the world. Rubinstein at the Scottish Rite Hall next Thursday night will present the following musical feast: *Prelude, Choral and Fugue* (Cesar Franck); *Intermezzo, E flat minor, Capriccio, B minor, Rhapsody, op. 119* (Brahms); *Prelude, Ondine, Minstrels* (Debussy); *Alborado del Gracioso* (Ravel); *Dance from Amor brujo* (M. de Falla); *Navarra* (Albeniz); *Barcarole* (Chopin); *Two etudes, Nocturne, Ballade A flat* (Chopin).

RIP VAN WINKLE IN MINIATURE

San Francisco is to witness something entirely new in the amusement line. Tony Sarg, successful illustrator of humor both in America and England, has for many years been perfecting his Marionettes until today they are said by many critics to stand as the most perfect examples of their kind. He is sending his troupe of tiny actors to San Francisco after having startled New York by the beauty of his tiny settings and the life-like movements of his puppets. Unanimity on the part of New York critics is rare, but all of them have been of one opinion as to the merits of Mr. Sarg's productions. The Marionettes will be seen in San Francisco at the Scottish Rite Hall on Saturday afternoon and evening, December 17th, and on Sunday afternoon, December 18th, under the management of Selby C. Oppenheimer, in *Rip Van Winkle*.

PAVLOWA'S ASSOCIATE ARTISTS

Anna Pavlova, now on her seventh transcontinental American tour, which will bring her to San Francisco for a week's engagement at the Century Theatre, beginning Monday night, January 16th, including matinees Wednesday and Saturday, under the management of Selby C. Oppenheimer, brings with her a supporting cast, which is proclaimed in London, Paris, New York and Boston as the largest and finest with which the incomparable danseuse has yet surrounded herself. The three leading dancers are Ivan Novikoff, Victorina Krigher and Luan Clustine, who is also maitre de ballet.

Novikoff, it will be remembered, achieved an ovation here when direct from the Imperial School of Dancing, he made his North American debut as Pav-

lowa's partner in 1913. After this tour he returned to Moscow, where he became the premier dancer at the Imperial Theatre, appearing in the entire repertory.

Victorina Krigher, though barely 24, has had one of the most brilliant careers of the Imperial Theatre in Moscow, where she was premiere danseuse for several years, competing with such famous ballerinas in Moscow as Geltzer and Karali. She comes of an artistic family, her father being well known as a dramatic artist and her mother a writer of children's books. The other featured dancers in Pavlova's company of almost a hundred are Hilda Butsova, Simon Karavaleff, Muriel Stuart, Pianowski, Vajinski, Zalewski, Barte and Dambrowski. Theodore Stier is still the conductor of the large symphony orchestra. Mme Pavlova, in addition to the four new ballets, *Polish Dances, Dionysus, The Norse Idyll* and *Fairy Tales*, brings her many old favorites, among them *Coppelia, Chopiniana, Amarilla, The Fauns, The Magic Flute, Snowflakes, The Fairy Doll* and *Giselle*.

MUSIC AT STANFORD

Instead of the usual oratorio at Stanford University this year the principal musical event (to be given next Sunday evening, December 11th) will be the first performance in the West of Horatio Parker's *Dream of Mary*, a unique and beautiful work that combines the elements of the oratorio and the miracle play. This work was first performed at the Norfolk Music Festival in Connecticut in June, 1918. It was given in New York by the Columbia Festival Chorus under Walter Henry Hall in August, 1919, and repeated in Brooklyn in March, 1920. The work was given recently at Yale University as part of the memorial service for Dr. Parker, who for many years was head of the Music Department in that institution.

Mrs. Guy S. Farrington will take the part of the angel; Mrs. Ruth May Friend and Mr. Redfield Sears, the solos; and the Misses Maria Anderson, Ruth Davis and Frances Phillips, the trios. Dr. Gardner, chaplain of the University, has, with the co-operation of Mr. Gordon Davis, selected a cast of thirty people who will impersonate the biblical characters seen in the tableaux of the morality play.

The whole work is most dignified, reverent, and beautiful, with a spiritual appeal which makes it most appropriate for the Christmas season. The children's chorus of 70 voices under Mrs. Armor and Miss Huff will co-operate with the University singers and members of the San Francisco Symphony Orchestra and provide the instrumental accompaniment. Miss Myrtle Shafer will be at the organ.

Owing to the Christmas service there will be no organ recital on Sunday, December 11th. Recitals will be given on Tuesday and Thursday afternoons, December 13th and 15th.

JOLLAIN'S PUPIL RECITAL

It was impossible to accommodate the large audience who gathered for Sig. Jollain's pupils' recital on December 3rd, at Sorosis Club, which necessitated a few hundred being turned away, therefore, if the people who were unable to enter the hall will kindly return their tickets to the Sorosis Club, 536 Sutter street, their money will be promptly refunded to them. An article commenting on this recital will be published in the next issue of this paper.

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VOL. XLI. No. 12

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PRICE 10 CENTS

STRAVINSKY WORK SENSATION AT SYMPHONY VINCENT D'INDY CONDUCTS IN NEW YORK

The Fire Bird Thrills Lovers of the Ultra Modern School—Schumann's Manfred Overture Played in Memory of Oscar Weil—Mendelssohn's Scotch Symphony Given An Excellent Interpretation—Theatre Crowded At Both Concerts

By ALFRED METZGER

The usual crowd of music enthusiasts attended the fourth pair of symphony concerts by the San Francisco Symphony Orchestra under the direction of Alfred Hertz at the Columbia Theatre on Friday and Sunday afternoons, December 9th and 11th. The sensational feature of these events was Stravinsky's Suite L'Oiseau de Feu (The Fire Bird) which was presented for the first time in San Francisco on this occasion. It consists of four divisions of which the Rondo and Berceuse proved the more conventional while the Introduction and Dance Infernal were decidedly ultra modern. Since this music is written in conjunction with a ballet, it is really necessary to hear it in association with the terpsichorean spectacle. Otherwise it is somewhat difficult to understand.

By this time our readers will have become thoroughly acquainted with our attitude toward ultra modern music. We do not wish to claim that there is nothing meritorious in it. We do not presume to put ourselves in a superior position to anyone else and claim that our opinion should be accepted by everybody who reads this paper. We merely wish to be honest and frank. If we do not like any work, or if we do not understand it, it would be both hypocritical and dishonest to say that we do. But our lack of understanding or dislike does not by any means imply that we are right and everybody else is wrong. It merely is intended to convey our impression.

In this Stravinsky work there are certain phases which we understand, like the Berceuse and the Rondo. There is given a definite impression which we are able to grasp and which conforms to the analytical note appended after the number on the program. But the Introduction and the Dance Infernal belong to that category of ultra modern music that is beyond our comprehension. When violinists must play the highest notes on the instrument and occasionally slide their finger up and down the keyboard in haphazard fashion, when the horns play the most unusual dissonances at the same time, when the pianist must constantly express himself in glissandos, and when keys, tempi and rhythms change incessantly almost in every measure, then our poor brain—whatever there is left of it—can not possibly grasp the meaning of it all.

Even though Stravinsky intended to convey certain fixed incidents during the story of the Fire Bird and we could be made to understand that these peculiar noises represented such events most realistically, still it would not be music in the sense in which we like to think of the art. For such music could only describe one particular episode and could under no circumstances convey any other thought. To our way of thinking music should be purely impressionistic. That is to say each one should be able to receive an individual idea of whatever music he may hear. Because one phrase in a symphony is said to be intended for one idea by an annotator does not by any means infer that everybody should entertain this same idea. A dozen people may be impressed in a dozen different ways.

But this Stravinsky music, if we know anything about it at all, describes in its eccentric phases certain fixed and definite occurrences and the music thus written can not possibly mean anything else. It can not impress different people in different ways and remain artistic. This to us carries realism to the utmost extravagance and refrains music from being flexible and pliable, thus robbing it of

one of its chiefest charms in our estimation. Therefore, when you do not absolutely know what some of these peculiar combinations and harmonious, or inharmonious, treatments mean, they necessarily must sound ugly and startling to you. Possibly the time will come when this sort of thing will sound perfectly natural and legitimate, but at present it does not sound so to us, and why shall we say we enjoyed something thoroughly, when as a matter of fact it affected us humorously and influenced our risibles rather than our emotions.

That there are also some beautiful

A German Tristan—Claire Dux Makes Her Debut With Strauss Conducting—Philadelphia and Boston Orchestras Visit Metropolis—Schmitz, Hutcheson, Schelling Among the Pianists in Recital—Other News

By ROSALIE HOUSMAN

Each week, one concludes, cannot be more crowded with good things, but like New Year's resolutions, one finds that one is mistaken, and breaks with the thought. Sometimes the pianists are to the fore. This week, interesting symphonic programs, from the local as well as visiting orchestras, have tempted full houses to hear their share of the weekly "budget," and besides this, Tristan in all its former glory, is again on the boards of the Metropolitan in its original tongue. Lovely as it was to hear last season, it lost much by translation, and the superb diction of the main participants made it

Prelude and Fuga, with a big tone and strength; of the older French school two lovely Couperin numbers, notably the Soeur Monique, the Prelude, Chorale and Fugue of Franck, and in the modern group the novelties were a Toccata and Variations of Honegger, one of the "six" of France, who are becoming better known here, and Marriote's two Impressions, Usines and Decombres, the latter being the finer musically, but the urging rhythms of the former being remarkably photographic of the Factories he was depicting. Griffes' Fountain of Acqua Paolo measured up well with the newer foreign works, and it is a pleasure to record the success which demanded and received its repetition. Much has been written about Mr. Schmitz' remarkable technic, as well as his subtle sense of nuance, which has its widest opportunities in the modern music, and in the various Debussy and Ravel numbers he was literally called upon to play. They are but the other expressions of a sincere art, which sees, and feels, a whole color gamut in the tones of his instrument, and through a remarkable understanding of its possibilities, has so adapted his technic to its requirements that the piano under his fingers has so enlarged its scope and become new and refreshingly beautiful to our ears. Every shade of tonal color becomes a living experience to our ears, whether the music interpreted is Bach or of the modern schools. Mr. Schmitz can, and does, renew our love for the piano, which has often become a dead thing in these piano-punching tournaments we offer hear. He has a technic which is modern to our souls, and which we, as products of our own time, require for the understanding interpretations of the music we want to hear.

The same afternoon, at Aeolian Hall, the New York Symphony, under Mr. Damrosch, did a Kallinikoff symphony, and as novelty Lord Berners' Fantasie Espagnole, which had its American premiere. I can only quote the Times (Aldrich) as I did not hear the work. The composer is one of the newer element of revived British music, is a diplomat by profession, and a musician by choice. He has been known as a master of Paradox, and says cutting things in a clever manner. Whether this is ironical, Mr. Aldrich did not decide, but says it was unconventional, interesting, and obviously trying to escape the obvious. The few songs of his I have heard left a bitter taste in the mouth. I do not call them musical.

At the Hippodrome, the same afternoon, Chaliapin had a second, and thoroughly successful recital, and at the same place, in the evening, McCormack again sang to a packed house.

Monday evening, Nov. 28th, at Aeolian Hall, Ernest Hutcheson was both composer and soloist, giving a splendid interpretation of the Liszt sonata, the Bach Chromatic Fantasie, and of his own Prelude, Op. 11, and Caprice, both of which are worthy of the pianist who composed them and of the recital program. They were loudly applauded and so were the other numbers of a delightful program.

As usual, Stokowski gives us startling novelties as often as possible, and we have come to regard the programs of the Philadelphia orchestra in New York as among our most stimulating musical experiences of the season. This time, (Tuesday evening, Nov. 29th) he wedged in, between the Finlandia of Sibelius and the



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passages in this work can not be denied. Stravinsky, like most modern composers, is specially happy in his tone color effects. In this he attains some truly delightful musical phrases. But after all we can not refrain from expressing our admiration regarding Mr. Hertz' truly admirable conducting of this work and the orchestra's masterly execution of it. At times we could hardly believe it possible that the passages could be played. This is specially true of the harp and horns. How the musicians managed to interpret such intricate and outlandish theoretical ideas still remains a puzzle to us, and from the standpoint of executive skill the work proved a brilliant success.

We shall have more space at another time to return to our ideas of the old and modern school of composition. For

(Continued on Page 10, Col. 1)

all the worse, by displaying the crudeness of an English version. As before, Matzenauer, Sembach, Gordon, and Whitehill carried the leading roles to an artistic realization. La Navarraise, a one-act "thriller" of Massenet's was restored to the repertoire with La Geraldine in the title role, in far better voice than she has sung in several seasons. It was a good foil to the Mascagni tragedy. Galli-Curci in Lucia, and Jeritza as a splendid Tosca were the other items of interest of the past week.

Sunday afternoon, at Town Hall, (Nov. 27th), E. Robert Schmitz played an unhackneyed program, winning the wild plaudits of an eager and understanding audience. Beginning, as he frequently does, with Bach, we heard the D minor

(Continued on Page 10, Col. 1)

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TWENTY-FIRST YEAR

THE ANNUAL EDITION

The annual editions of the Pacific Coast Musical Review are published with the intention of showing the musical activities of California. Our intentions are to endeavor to publish an annual next year which will give an idea of the activities on the Pacific Coast. The expense of printing being very high it is of course necessary to get as much material as possible in as little space as possible, and the duty of compiling this annual resting upon one or two people, it is impossible to secure all the information we wish unless members of the profession furnish us with the details of their activities. Since we are always ready to extend to the profession the courtesies of our reading columns without charge, we have a right to expect that artists and teachers assist us in the work by sending in notes of their activities. Only those who give us such information can be included in such an edition.

If anyone has done some work worthy of mention, and it is not included here, it is more than likely that we were not informed, and consequently it is not omitted because of lack of appreciation. However, since the paper is published every week, there is plenty of time to remedy the omission. In conclusion, we wish to say that it has never been the policy of the Pacific Coast Musical Review to allow an artist or teacher a reading notice, because he happens to be an advertiser. If the advertisement in itself is not worth the reasonable price asked, then it ought not to be reserved. The reading notice represents interesting information regarding the activities of the profession and forms part of the news value of the paper. It is not given unless we believe it to be deserved. There are no paid write-ups and pictures permitted in these columns, and this has been demonstrated during twenty years of continuous publication.

In exchange for these courtesies we think we are entitled to the co-operation of the profession, and if such co-operation is not forthcoming, then those who are omitted in editions of this kind should not blame us. We are always willing to do our share. Naturally, in compiling an edition like this in an economical manner and usually in a rush, mistakes are made and unintentional omissions occur. This possibly was the case again this year. In these matters we ask the indulgence of our friends and assure them that we are always willing to rectify such errors.

EMMY DESTINN RECEIVES A HEARTY WELCOME

Popular Bohemian Dramatic Soprano Commands Admiration Through the Opulence of Her Voice and Artistic Versatility

By CONSTANCE ALEXANDRE

Why is it that so few artists, and this includes even the very great ones, understand the art of program building? Are they choosing the songs they love themselves, are they striving to educate their audiences to their plane by giving them novelty after novelty, or is it that they really do not realize what the general concertgoer desires? I do not care how musical the audience may appear to be, you will find strewn throughout such a vast throng many who long to hear just two or three familiar airs. A song cast in the program that contains a melody and which reaches a thrilling climax. Why is it that John McCormack is the success he is? Because he knows what his listeners want. Why, too, does Schumann-Heink retain her supremacy? For practically the same reason. Her programs always contain some of the jovial and bright numbers as well as those of the sombre vein. All this means that had Emmy Destinn selected a different type of program she would have held her audience in the palm of her hand. This also signifies that her wonderful artistry would have been revealed to far greater advantage, for Madame Destinn is essentially an operatic artist and at her best in dramatic works. One who has been fortunate enough to witness her interpretation of Aida, of Elsa or Tosca, not to mention many others of her famous roles, can alone fully appreciate the real wonder of Emmy Destinn.

As Madame Destinn sang at the Century Theatre on Sunday afternoon, December 11th, she gave us much to admire in her vocalization. Too much stress cannot be laid upon the beauty of her high tones. They are full, rich, velvety and vibrant and her finely spun head tones and her pianissimo are of entrancing sweetness and of ravishing quality. Her singing of the Dich Theure Halle from Wagner's Tannhauser was sung with intense dramatic accent, but devoid of all explosiveness which so often mars the efforts of our dramatic singers. Madame Destinn's flowing legato and understanding of the bel canto was evidenced in such numbers as Als die Alte Mutter by Dvorak, which she sang in her native tongue, the Mozart aria and Pur Dicesi by Lotti. That Madame Destinn has her tremendous voice under perfect control was exhibited in her masterly execution of coloratura phrases and her command of breath. I do hope that when this great artist visits us again it may be in opera where she scintillates as the brightest star of the operatic realm.

Georges Lapeyre proved a most efficient accompanist, playing in delightful style and technical excellence.

MIROVITCH-PIASTRO MAKE FINE IMPRESSION

Scottish Rite Auditorium contained many of our local musicians who were anxious to listen to two newcomers and who did not come away in the least bit disappointed. On Friday evening, December 9th, Alfred Mirovitch, pianist, and Mishel Piastro, violinist, made their debut before a San Francisco audience and from all indications these two artists will be welcomed whenever they may revisit us.

The program started with a Chopin group played by Mr. Mirovitch, who proved to be an ideal interpreter of the Polish composer's works. Immediately he won favor with the exquisite beauty of his touch, especially noticeable in pianissimo passages and the subtlety of his phrasing. His tone sings and one receives the spirit of Chopin through Mr. Mirovitch's thorough understanding of his works and his ability to impart the spiritual and poetical moods to his audience. Mr. Mirovitch's playing is never effeminate or overly sentimental, for he has an abundance of power and virility. Now and then Mr. Mirovitch was guilty of inaccuracy and many wrong notes were heard. However, Mr. Mirovitch recompensed his audience by his many other sterling attributes.

The next surprise of the evening was the playing of Mishel Piastro, who gave a splendid interpretation of Lalo's Symphonie Espanol. Mr. Piastro is a player of depth of feeling and sincerity. His tone is full, broad and luscious, and his execution excellent. His readings are both musically and interesting and he has the ability of enthusing his listeners because he plays with abundance of freedom and emotion.

CONSTANCE ALEXANDRE.

Manager Selby C. Oppenheimer has engaged the Exposition Auditorium for the only appearance in San Francisco this season of the famous husband and wife co-stars, Efrem Zimbalist, violinist, and Alma Gluck, soprano. These world famous artists hold unique positions with the American public, for whenever they appear thousands gather to pay them homage and to participate in the glorious program of music presented by the talented artists. Gluck and Zimbalist will reach California in their private car, and in their entourage will be the two Zimbalist children, Marla Virginia and Efrem, Jr.

Madame Ernestine Schumann-Heink, the great contralto, who is now singing more wonderfully than ever in her remarkable career, will appear at the Victory Theatre in San Jose tomorrow (Monday) night under the management of Selby C. Oppenheimer. The great diva will give a rare treat to San Jose residents, who will greet her with loud acclaim.

CHAMBER MUSIC CONCERT

On Monday evening, December 19th, a gala musical event of international importance is offered to the San Francisco public in the joint recital of the Chamber Music Society of San Francisco and the London String Quartet, England's greatest chamber music organization.

The London String Quartet, consisting of James Levey, first violin, Thomas W. Petre, second violin, H. Waldo Warner, viola, and C. Warwick-Evans, violoncello, is acknowledged to be the greatest quartet in all Europe. And the Chamber Music Society of San Francisco is likewise acknowledged as being second to none in the United States. Therefore the joint recital of these two great organizations offers a treat, as nearly perfect as a musical performance can be. The San Francisco public will remember the unprecedented success of the joint concert last year and the tremendous enthusiasm with which the delighted public enjoyed this affair.

Jessica Colbert, manager of the Chamber Music Society of San Francisco, together with Elias Hecht, the founder, have succeeded in obtaining the co-operation of the London String Quartet for December 19th, in the following interesting program: Mozart—Quintet G minor for strings, London String Quartet, assisted by Nathan Firestone; Tchaikowsky—Quartet for strings, E flat minor, Chamber Music Society; Svensen—Octet A minor for two string quartets, London String Quartet and Chamber Music Society.

It is only on occasions such as these, when two great string quartets can be combined, that such works can be heard. This is a rare opportunity indeed for San Francisco music lovers. With such chamber music artists and virtuoso instrumentalists as James Levey and Louis Persinger, Thomas W. Petre and Louis Ford on the violins; H. Waldo Warner and Nathan Firestone on the violas; C. Warwick-Evans and Walter Ferner at the cello, this concert promises to be the very finest of its kind ever given in San Francisco. Owing to the size of Scottish Rite Hall, where the concert will be given, it has been possible to fix the prices at \$2, \$1.50 and \$1, thus placing this concert within the reach of all those wishing to attend. Seats are on sale at the boxoffice, at Sherman, Clay & Company.

MARVIN MAAZEL SOLOIST AT POP CONCERT

Marvin Maazel, who is to be soloist with the San Francisco Symphony Orchestra at Sunday's popular concert in the Columbia Theatre, is one of the most accomplished of the younger generation of pianists, according to reports from New York, Philadelphia, Detroit and other cities where he has appeared. At Sunday's concert he will play the brilliant Tchaikowsky concerto in B flat minor, a colossal work requiring great technical and interpretative abilities.

Alfred Hertz has arranged an all-Tchaikowsky program for this occasion, the other numbers being the incomparably beautiful Pathetique Symphony and six characteristic dances from the Nutcracker Suite. In the Pathetique Symphony Tchaikowsky has given a wonderful musical picture of Russia in his time, expressing the dark despair and social sufferings more effectively than they are pictured in the words by Tolstoi or Gorky. For that reason, the Pathetique Symphony has aroused and maintained a popular interest almost unparalleled in the annals of musical history, and it remains the most profoundly stirring of his works.

An unusually interesting program has been prepared for the pair of regular symphony concerts to be given next Friday and Sunday afternoons, which contains as the principal item the Symphony No. 1 in C major of Beethoven, a work which has not been heard here for several seasons. The remaining numbers announced are the Bach-Mahler Suite, and two Wagner numbers, the Prelude and Love Death from Tristan and Isolde and the overture to Tannhauser.

Arrangements are being made for another evening popular concert in the Exposition Auditorium, Saturday, January 7th. These Auditorium events are always eagerly looked forward to by music lovers as they make it possible for hundreds to hear the orchestra who are not able to attend the regular series because of the limited seating capacity. A most inviting program is invariably offered on such occasions and the forthcoming concert will be no exception. Although the complete program has not been arranged as yet, it will include several solo numbers by Louis Persinger, violinist, Kajetan Attl, harpist, and Alice Gentle, the well known mezzo-soprano, who has firmly established herself in the hearts of San Francisco music lovers through her many operatic appearances.

Ruth Viola Davis was host at a splendid musicale given at her home, 515 Buena Vista Avenue, on Saturday evening, November 26th. About fifty of Miss Davis' friends were present on this occasion, including many of the best known younger musicians of this city, who thoroughly enjoyed the program presented by experienced and prominent resident artists. The compositions presented and the names of the interpreters were: La Fille aux Cheveux de Lin, La Cathedrale Engloutie, Ruth Viola Davis; Hungarian Rhapsodie No. 11 (Liszt), Stella Howell Samson; Barcarolle A minor (Rubinstein), Esther Hjelt; Songs—Barber of Seville (Rossini), Ethel Johnson Rosenthal; Marche Grottesque (Sinding), La Campanella (Liszt), Ethel Denny; Nocturne, op. 27, No. 1, Fantaisie Impromptu (Chopin), Marion Frazer; Songs—I Did Not Know (Vanderpool), Rain (Curran), Miss Emille Lancel; Novelette (MacDowell), Etude F sharp (Henselt), Elwin Calberg; Scherzo B minor (Chopin), Cradle Song (Brahms), Elizabeth Simpson; Cello solos—Serenade (Popper), Song transcribed for cello—By the Sea (Schubert), Albert E. Rosenthal; Hungarian Etude (MacDowell), Marion Frazer.

COMMUNITY OPERA COMPANY SUCCESS

The San Francisco Community Opera Company gave another of its productions at Native Sons Hall last Monday evening when, under the artistic direction of Aristide Neri and the musical direction of Augusto Serantoni, scenes from Gounod's Faust and Verdi's Traviata were presented. While these productions do not make any pretensions as to complete operatic performances, nevertheless, in some respects, they are worthy of serious attention. In the first place they give ambitious vocal artists opportunities to gain practical experience in operatic repertoire. Then they introduce a competent chorus well trained. Then they are well equipped as to costumes and scenery. There is, of course, lacking the orchestral background, but the artistic sincerity of the individual leading artists are thoroughly conformant to high ideals.

On this occasion Edna Leopold sang Marguerite with finely modulated voice and splendid technical efficiency. Earl Aronson sang Faust with good judgment and fine voice. Jack Edward in the part of Mephisto employed his rich baritone voice to excellent advantage, threw himself into the role with every ounce of energy and enthusiasm at his disposal and created an excellent impression both from a musical and histrionic point of view. Nona Campbell as Sible and Martha added to the artistic proficiency of the performance.

Teresina Monotti gave a splendid exhibition of coloratura singing in scenes from Traviata, while Hazel Huff, E. Porcini, Everist Alibertini, L. Dini, C. Viola and Neri proved able associate artists fully competent to cope with the musical difficulties of the score. Scenes from Aida and Trovatore will be given December 30th with Blanche Hamilton Fox as guest artist.

GUSTAVE WALTHER'S BERKELEY SUCCESS

Gustave Walther, violinist, and Mile. Feront, accompanist, gave a special guest program at the Berkeley Piano Club on Wednesday evening, December 7th, in the presence of an audience that crowded every available corner in the hall. Mr. Walther, the distinguished Belgian violin virtuoso, who has established for himself a splendid reputation since his arrival here, was at his best. He played the Sonata for violin and piano by Cesar Franck and aroused great enthusiasm with his splendid artistry and virtuosity. Mile. Feront also received cordial recognition for the refined manner in which she interpreted the piano part.

Another number which caught the fancy of the music lovers was the Paraphrase on Paderewski's Minuet which the artist had to repeat in response to enthusiastic demands. A second encore had to be given after Zimbalist's Russian Dance when Mr. Walther played the Bee by Bohm, which enables him to exhibit his brilliant technical skill at its height. The applause was so hearty that Mr. Walther could easily have played this again had he been minded to do so.

After playing Wieniawski's Russian airs in a truly masterly fashion Mr. Walther again was asked to play an encore and he chose this time Slavonic Dance in G major by Dvorak-Kreisler. Miss Feront acquitted herself splendidly throughout the course of the evening and played the accompaniment most efficiently. The audience was very discriminating, many professional musicians and prominent amateurs being among those who attended. It was an excellent event.

THE LORING CLUB

The program of the concert on the evening of Tuesday, December 20th, will consist mainly of music of the Christmas season. While in arranging this program the club has followed its rule of including compositions new to its concerts, yet there have been so many requests for the old traditional Christmas music that the program contains also a number of the old carols. One interesting group which is new to a San Francisco audience is Wallace A. Sabin's arrangement (for chorus of men's voices a capella) of four Christmas carols by Russian composers as follows: Painty O'er the Snow Clad Regions (W. Redikof), In a Manger (M. Ippolitof-Ivanof), Adoration (P. Tschesnokof), Glory to God (A. Archangelosky).

Another interesting carol, sung on this occasion for the first time in San Francisco, is the old French carol, Sing Joyously, Adore Him, for solo and chorus of men's voices with accompaniment of strings and piano. Among the other compositions for chorus of men's voices with similar accompaniment are Gounod's Ring Out Wild Bells, Gounod's Nazareth (with the incidental bass solo), Adolphe Adam's Cantique de Noel and Adolf Jensen's Murmuring Zephyr. Among the unaccompanied numbers will be Edward German's O Peaceful Night and the old West Country folk song, Widdicombe Fair.

Other traditional carols such as The First Nowell, Good King Wenceslas, The Boar's Head Carol and The Wassail Song will also be sung. The concert will be directed by Wallace A. Sabin with the accompaniment of Frederick Maurer at the piano and eight strings, William Larala being the principal violin.

ELIZABETH SIMPSON PUPILS SCORE SUCCESS

Elizabeth Simpson presented Helen Roberta MacGregor, a gifted young pianist, in a charming studio recital at her beautiful Berkeley studio on Friday evening, November 19th. Miss MacGregor is one of Miss Simpson's favorite pupils, having received practically her entire pianistic training under Miss Simpson's guidance, and her lovely tone and the intelligence and sincerity of her interpretations elicited the warmest praise from Wager Swayne, when this gifted young pianist played for him prior to his departure from San Francisco. The following clipping from the Berkeley Gazette is most cordial in its appreciation:

One of the season's most delightful musicales was given Friday evening at Elizabeth Simpson's Etna street studio by Helen Roberta MacGregor, pianist, assisted by Mrs. John N. Borroughs, mezzo-soprano. Autumn blossoms in pastel shades were effectively used as decoration, while candles and softly shaded lights completed the lovely setting. Miss MacGregor, who is one of the most beautiful and brilliant girls in university circles, is a senior in the college of law and a member of the Zeta Tau Alpha sorority, and that she is equally gifted musically was demonstrated by her artistic rendition of a delightful program, which was played with great charm and musical feeling. Mrs. Borroughs was heard in two lovely groups of songs, in which her beautiful voice, added to the unaffected grace of her personality, gained for her the enthusiastic approval of the audience.



MARSDEN ARGALL
The Well Known California Baritone Soloist Who Will Appear at the California Theatre in Tomorrow's Sunday Morning Concert.

The receiving line consisted of Mrs. J. R. MacGregor, Miss Elizabeth Simpson, Mrs. Orrin Kip McMurray, and the Zeta Tau Alpha alumnae of the class of 1920. A reception followed the program, about sixty guests being present. The program was as follows: Sonata, A major (Mozart), Miss MacGregor; O Sleep, Why Dost Thou Leave Me? (Handel), Vale (Russell); Have You Seen Where a Whyte Lillie Grows? (Old English), The Rose Enslaves the Nightingale (Rimsky-Korsakoff), Mrs. Borroughs; Nocturne, Trois Ecossaises, Three Waltzes (Chopin), Miss MacGregor; By the Waters of Minnetonka (Lieurance), Just You (Burleigh), Sylvia (Speaks), Pierrot (Rybnier), Mrs. Borroughs; Chanson sans Paroles (Tschalkowsky), L'Alouettes (Tschalkowsky), Danse Negre (Cyril Scott), Bergeres et bergerettes (Godard), Impromptu (Schubert), Miss MacGregor.

AT LA GAITE FRANCAISE

Yesterday (Friday) evening, December 16th, the third performance of Sartene's emotional drama, The Claw, was given at La Gaité Française before a large and greatly interested audience. The roles have been studied with great care and the costumes and scenic equipment have been selected with artistic taste. The success achieved by the two performances was brilliant and Yvonne Du Parc, Gustave Lechten and Jean Butners were applauded with sincerity and enthusiasm and no doubt everybody was eager to witness again the remarkable performance of Andre Ferrier impersonating old Hardouin, the deaf and crippled master mind.

The evening's program closed with a comedy by Tris-tan Bernard entitled the Unreasonable Painter, inter-

preted by Mesdames Galet, Marie Garde, Mariette Gardona, Andree Lebreton, Miss Gray, Raymonde Le Breton and Genevieve Krause and Messrs. Henri Puttaert, J. Butners, Prediani and A. Ferrier. Tomorrow (Sunday) evening the fourth performance of The Claw will be presented and the second part of the program will consist of a delightful little opera entitled Les Noces de Jeannette, by V. Masse, to be sung by Constance Moncla, Andre Ferrier, and all the artists of La Gaité Française.

Annie Louise David, the distinguished American harpist who scored such a decided triumph during her recent visit to San Francisco, is now in New York filling a number of important Eastern engagements. Her success here was so pronounced that Mme. David finds it justified to return about June 1st of next year to continue her concert work and teaching.

Mrs. Murray McAdam Yerbury, contralto, and pupil of Percy A. R. Dow, gave a concert at the Philomathean Club House, Stockton, on Tuesday evening, November 8th. She was ably assisted at the piano by Miss Charley Stinson. The success of this event may easily be gathered from the following review published in the Stockton Record of November 9th: "An audience that filled every seat in the Philomathean Clubhouse auditorium expressed its appreciation in terms of close attention, applause and beautiful flowers last evening at the joint recital given by Mrs. Murray McAdam Yerbury, contralto, and Miss Charley Stinson, pianist. Mrs. Yerbury gave four groups of songs and Miss Stinson two groups of compositions, playing Mrs. Yerbury's accompaniments. Mrs. Yerbury's numbers included classic and operatic selections and Scotch and Irish songs. The last group of Scotch songs was given in costume and called forth spontaneous applause. Should He Upbraid (Bishop), her opening song, was given with fine tone shadings, and Cry of Rachael (Salter) was compelling in the depth of emotion and the dramatic feeling that were well sustained. The clarity of diction in this number also added to its strength.

Pierre Douillet and Mrs. Nitalia Douillet, the well known pedagogues and artists, opened a studio in the Kohler & Chase Building recently, and are now busy with their classes which include a number of excellently trained students. Mr. and Mrs. Douillet recently purchased a residence in Sausalito, therefore being obliged to take a down town studio.

The Jenkins Music School of Oakland has been very active of late giving a faculty ensemble concert during the latter part of November. The event took place on Saturday evening, November 19th, at Ebell Hall, Oakland, and it proved a splendid success. The audience was large and representative and gave vent to its appreciation by frequent outbursts of enthusiastic applause. The program was as follows: Sonata for violin and piano (Veracini), Samuel Savannah and Cora W. Jenkins; Violoncello solos—Ave Maria (Schubert-Wilhelm), Theme and Variations (Locatelli), A Deserted Farm (MacDowell), Serenade (Popper), Albert Rosenthal, accompanied by Miss Marion Coursen; Violin solos—Larghetto (Handel), Allegretto (Nardini), Mr. Savannah, accompanied by Miss Jenkins; Two violins and piano (modern)—Prelude a la Barcarolle, Nocturne, Fete champetre (Edmund Severn), Mr. and Mrs. Savannah, Miss Jenkins; Trio piano, violin and cello, Op. 52 (Rubinstein), Miss Marion Coursen, Mr. Savannah and Mr. Rosenthal. The piano part of this trio was to have been played by Mrs. Elsie Cook Hughes, but owing to an automobile accident Mrs. Hughes was unable to be present, so Miss Coursen played the part excellently after but one week's notice.

Olga Steeb, America's foremost woman pianist, making a tour of California by automobile with her Northern California manager, has been filling various concert dates. Appearing in San Jose on November 29th at the Normal School Auditorium in joint concert with Myrtle Claire Donnelly, lyric soprano, both of these young California artists scored a great success. Miss Steeb gave a very brilliant program before the Atascadero Music Club at Atascadero on November 30th, and filled a Hollister engagement at the Opal Theatre on December 4th.

CENTURY THEATRE

The second week of Richard Walton Tully's splendid spectacular play, The Bird of Paradise, begins Sunday night at the Century Theatre. Its return has been marked with good houses and the enthusiastic reception, which it has met with, stamps the play as being ever-welcome. This fascinating drama with its lure of Hawaiian melodies, seems to lose none of its popularity, judging by the audiences that have been at the Century the past week. Ann Reader, the new Luana of the east, has made many friends already among local theatregoers. She impersonates the heroine of the tropics in a fashion distinctively her own and gives to the role a certain suggestion of royalty. Miss Reader has beauty and charm as well as exceptional ability. The company is one of merit and is giving excellent satisfaction. Herbert Charles, Frederick Forrester, Ellen Mahar, Rose Watson, Frank Cooley and Joseph Robison are capably bestowd.

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A NAME FOR ELLY NEY

Reviewers in all parts of the country are trying to find some phrase which will sum up Elly Ney, the pianiste who is winning unbounded enthusiasm wherever she appears. In New York, where Mme. Ney is scheduled for eight concerts—an unusual record for a newcomer, by the way—she has been hailed by various writers as "a Lady Liszt," "the female Grainger," "the female Paderewski," and one critic has said that "she would make one think of Carreno, but there is even greater power."

A Boston reviewer finds that she plays like De Pachmann. Detroit reviewers, apparently at a loss to find parallels among pianists, suggest that she has "an art as passionately personal as Kreisler's," and that her personality "reminds you of Schumann-Heink." An Atlanta newspaper woman looked to Shakespeare for an answer and could not decide whether Mme. Ney on the platform was more reminiscent of Cordelia or Lady Macbeth!

The many-sided Elly Ney seems to elude the coiners of tinkling titles. Perhaps this quality bears out the comment of the New York critic who said that "it is her versatility that makes Elly Ney the greatest woman pianist of modern times."

PAVLOWA'S BALLET Russe

When the interviewer happens to light upon a rehearsal of Anna Pavlova's Ballet Russe, to be seen here at the Century Theatre for one week, beginning Monday, January 16th, with matinees on Wednesday and Saturday, under the management of Selby C. Oppenheimer, he finds himself in the midst of a real League of Nations. The orchestra musicians are represented by seven nationalities of strings, woodwind and brass, with a Czech-Slovakian conductor who has the manner of a Frenchman and the accent of an Englishman, M. Theodore Stier, citizen of the world artistic.

In the center of the stage, the flower-like Pavlova is fluttering through the air, petal-wise in a white practice costume, pausing now and again to nod approval to some particularly bright star of her great school, or to call a soft word of correction or reproach, which invariably brings a smile to the eyes of the devotee rather than a frown.

The pretty girls who surround the incomparable Pavlova in their gay-colored practice dresses, are of all nationalities—Polish, French, Spanish, English, Scotch, Greek, Italian and, of course, Russian. One wonders

why Pavlova calls her organization the Ballet Russe. She should really call it the Ballet Internationale.

Pavlova herself is of course Russian, as is Laurent Novikoff, who will be her partner this season, and who, it will be remembered, achieved an ovation here when he made his North American debut as Pavlova's partner in 1913. Pianowski, Vajinski, Simon Karavaieff, and Dambrowski, sub-luminaries in Pavlova's dancing firmament, are also Russian.

Hilda Butsova is an English girl who for the past five years has gained tremendous success with Pavlova; Muriel Stuart is a beautiful Scotch girl and an extraordinarily brilliant "Russian" dancer. Algernonoff is an English boy who is achieving marked success. Gilda Moreno is Italian. Barte and Violet Fanchaux are French. Juan Galle is Spanish. Seraphim Carmono is Greek. Diocynda Cabazuela, who enchanted New York last season in The Fairy Doll and other ballets, is Spanish.

The nationalities of Rita Glynde, Linda Lindowska, Beatrice Griffith, Vera Novitska, Lena Bartlett, Jean Armstrong, Isabella Friede, Joyce Coles and Tera Ward must be left to the determination of the reader, but it is safe to guess that at least half of them are American.

THE SOUSA CONCERTS

Probably there is no other person in the history of American music who so strongly appeals to the imagination, the gratitude and respect of his countrymen as does John Philip Sousa, who is coming with his famous band to present a series of six concerts in the Exposition Auditorium, commencing with a matinee Christmas day. He would have been a remarkable figure in the musical affairs of any land, and is more revered in the old world than any other American composer.

For more than a generation, as far back as 1885, Sousa's reputation as a conductor and composer has been universal. He has written ten operas, scores of orchestral suites, songs and miscellaneous pieces, but his greatest fame and his most enduring service both to the cause of music and to the cause of patriotism, are comprised in the list of marches which he has projected at frequent intervals during the past thirty-six years. In nearly every quarter of the world the favorite march of the sailor, the soldier and the civilian is a Sousa march.

Sousa is bringing with him to San Francisco a band of 85 men and about a score of soloists, including three clever young American girls. He will present six completely separate programs and the following new works

from his pen which have never been played here: Keeping Step With the Union, On the Campus, Comrades of the Legion, Who's Who in Navy Blue, Camera Studies, and The Last Crusade. And of course the old favorites, such as Stars and Stripes Forever, will be demanded and graciously played as encores.

That the season will be successful in a pecuniary way is assured by the heavy advance sale of tickets at Sherman, Clay & Company for each of the six concerts.

Lincoln S. Batchelder, the well known pianist and teacher, will present a number of his pupils at Sorosis Hall, 536 Sutter Street, on Tuesday evening, December 20th. Those who will interpret an excellent program, including compositions by Beethoven, Chopin, Raff, Wieniawski, Grieg, MacDowell, and Sibelius will be: Marie Horton, George Easton, Marjory Barney, George English, Jean Dawson, Isobel Sanford, Irene Rosenbaum, Dorothy MacGruer, Robert Schermer, Alice Easton, Lucille Dixon, Mildred Koehler, Cyril Willitt, Frances Sanford, Elaine Horton and Robert Vetlesen. The assisting artist will be Kathleen Horton, violinist.

Miss Marion Coursen, pianiste, and Albert Rosenthal, cellist, members of the Faculty of the Jenkins Music School, gave a joint recital before an enthusiastic audience of students at the College Auditorium at San Jose on Thursday morning. Both artists are intensely musical, and displayed a very keen appreciation for the compositions they played. Miss Coursen has much verve and poetic feeling, and Mr. Rosenthal's tone is superb.

The Mansfeldt Club gave its forty-sixth piano recital in the Fairmont Hotel Ballroom on Wednesday evening, November 30th. As usual a very large audience was present to applaud the excellent interpretations of the young pianists who included: Mrs. Irene Fausting Schwindt, Miss Victoria Wallace, Miss Margaret Hyde, Miss Alma Helen Rother, Miss Helen Schneider, Miss Cecelia Donovan and Miss Marjory Elworthy Young. The composers represented on the program were: Tschalkowsky, Rubinstein, Liszt, Burmeister, Weber, Ravel and Busoni. The feature of the program consisted of Tschalkowsky's concerto in B flat minor, which was interpreted completely. Mrs. Schwindt, Miss Hyde and Miss Rother playing the first piano part in the first, second and third movements respectively. Miss Wallace played the second piano part for the first and second movement and Miss Schneider presided at the second piano for the third movement. Weber's Konzertstueck was played by Miss Rother and Miss Schneider.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, December 12.—Exceptional interpretative power and equally finished playing graced the regular symphony concert and yesterday's popular program of the Philharmonic Orchestra, which was a triumph for Conductor Rothwell and his ensemble. Finnish music, the second symphony by Sibelius in D minor, found an impressive reading at the symphony concert of last week. This eminently national work with its novel treatment of orchestration was beautifully and convincingly played. It was a strong performance which breathed the spirit of a work whence restraint of orchestration has been made a fine art. In other words, the demand not only on the various instrumental sections, but also on the individual player, one might almost say, has been exceedingly great. For the reason, that Sibelius, specially in the first two movements of his inspired work uses often but two or three instruments, or single sections that take up his highly original and concise themes for a while to pass them on to another section or small group of players.

Thus the work makes great demands on the quality of tone and phrasing of every orchestral department, and we repeat, it was exceedingly well played. In fact, we almost think that this symphony was the greatest test for the orchestra this season, because of these characteristics. That remarkably fine unity of interpretation was prevailing must be credited to the conductor, who evidently had done much to preserve the "atmospheric" value of this compelling work.

It is a work rich in pastoral moods and mysterious nature worship. It is "open air" music of a people that reveled in legends which peopled nature and elements with mysterious beings. Not only in his spontaneously severe or sparing use of instruments, also in the specifically national idiom of his rhythms, themes and harmonies, Sibelius has shown his direct musical origin from the musical soil of Finnish folk-lore. At the same time his use of the symphonic form shows a musical masterhand. He is not academic, however, in this regard. Stravinsky, in speaking of musical folklore, has used the expression "folk-wise." This word also signifies the type of the Sibelius symphony, which, specially in the last two movements grows to powerful emotional climaxes and transmutes the national element into music of international appeal:

Not that the first two movements were less sympathetic. Only they emphasize the element of musical folklore in the treatment of themes, when the instrumentation is genuinely, spontaneously simple, often dwelling on the woodwinds in preference. Harmonically the second movement already is more elaborate. This movement only is written in 4-4 time. All the others are begun in 6-8, 3-2 or 6-4 time, which results in striking effects. It is a rhythm absolutely akin to the melodic quality of the work. In fact, throughout the work one is conscious of utter absence of make-believe in harmonization or orchestration. It is a momentous work, very intense in its subdued but eminently sincere emotional appeal. That Sibelius is capable of great, forceful sentiment (not sentimentalities) becomes evident in the third and specially the fourth movement, which closes majestically.

We have written an account of about two columns describing this work for another publication, and looking it over we feel rather in doubt whether such length of our expression is quite justified. Easily we could have gone into greater detail, as also here. One point we would like to emphasize as much as possible, is that this great symphony should not be lost to us after one hearing, should not be relegated to the library shelves. It is positively the creation of a genius, typifying the best of his people. Which may account for certain startling moments in his manner of revealing the agonies, joys and soul creeds of his people, his folk of whom he is essentially one. This appeal of ours will not be sufficient to induce Conductor Rothwell toward repeating the work. If there are others who wish to enter deeper into its enthralling life, they will do well to go on record with a note to Mr. Rothwell expressing themselves in favor of a second hearing. A



welcome revival was that of George Schumann's Dance of the Nymphs and Satyrs, which showed the orchestra in well-conceived mood of the work. The Dance of Salome, a typical Glazounow work, ornate in harmony and instrumentation, but not compelling in contents, too, was given with good effect.

Lester Donohue, pianist, made an annual return appearance in his home town. He was given a warm welcome. Donohue played the C sharp minor piano concerto by Rimsky-Korsakow, winning a strong personal success. We do not feel that Mr. Donohue's playing came up to his performance in the Saint-Saens' concerto last year. His reading of the Russian work did not seem matured from a technical nor from the interpretative standpoint, though it showed him as a facile pianist. We think it a more characteristic work than it sounded that evening and it was the element of personality that we missed in the pianist's work. We were disappointed for we hardly think that Mr. Donohue gave of his best.

Lighter in "weight" but equally enjoyable as the symphony concert was the popular program of Sunday afternoon, which opened with a delicately shaded reading of the Oberon Overture. It was a musical pastel picture which grew well in strength of color after that characteristic Weberian fermate that precedes the more polyphonic part of the overture. How different this Oberon music is from the Mendelssohnian version. Saint-Saens' Suite Algerienne is a fascinating work. It is a masterpiece of light program music. The subjects of the four movements are always fascinating though never deep. Yet Saint-Saens has clothed his ever-melodious, sometime oriental themes, with supreme technic of orchestration. Supreme in the sense that it is rich, multi-colored, elaborate without being pompous. He mirrors the colorful crowds of the Arabian market place perfectly. He does not make it a boisterous Roman Carnival, but produces the right, local coloring. Subject and orchestral treatment are exquisitely balanced. It is a work of decided technical demands on the players. The second movement, Moorish Rhapsody, is equipped with a lovely score, the middle part of which was played appealingly by the woodwinds. Emile Ferir, our eminent solo violist, cast a spell over the audience during his incidental solo in the Evening Reverie when the first violins sounded specially well. The Military March requires brilliant technic of the kind that is dreaded by the fiddlers in the French or Italian grand opera overtures written before 1860. The march had to be encored.

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Henry Svedrofsky gave us a finished solo in the *Ilavalse* by Saint-Saens. His silvery, sweet tones, delightfully round even in the harmonics, earned him cordial applause to which he responded with Mozart Minuet in D accompanied by Mr. Kastner, solo harpist of the orchestra. Pienne's quaint *Vigil of the Guardian Angel* was well played by the strings, the cellos carrying the counter melody finely. Mendelssohn's *Spinning Song* sounded too much like a piece de bravura to us and a bit too heavy in order that we could enjoy it. It, too, had to be repeated. Like a glowing picture of Turner, the English painter of historic scenes, did the *Carmen Suite* appear to us, which also was followed by insistent applause and an encore. The third in one program. A dramatic performance of the *Entrance into Walhalla* from Wagner's *Rhinegold* closed this highly enjoyable concert. From the moment Thor throws his hammer, when the lightning flashes and the rainbow bridge rises in shivering tremolos and trills of the strings to the final call of the Slegfried motif in the trumpets, there was poetic life in the reading. The plaintive song of the Rhinedaughters in the oboes and the *Walhalla* motif in the horns and brass leading up to a colossal finale, and again the fine execution of the rapid passages in the strings, all of which again reminded us that there is a great orchestra.

Olga Steeb is planning an all-American piano recital. In the meantime she has played 21 concerts in the last ten weeks. She has just returned from the north where she appeared in San Francisco, Atascadero, Hollister and San Jose, following the ovation she received here when appearing on the Orpheus Club program. Miss Steeb is now taking a well-earned vacation and will start on her tour east immediately after the New Year's holidays.

Louise Gude gave a recital under rather inopportune circumstances, having just risen from the sickbed and braving the after effects of influenza. Such conditions do not permit an analytical review of her work, which won her hearers through sincerity of effort and sympathetic attitude. In any case we feel justified in stating that Miss Gude to our mind is more of a mezzo-soprano, whose lower tones are pronouncedly of that timbre, than a soprano, for the Beethoven (*I love you*) and the Brahms songs seemed too high for her anyhow. In spite of the vocal handicap Miss Gude was the recipient of much applause and beautiful flowers.

Vocal work of attractive features was that of Raymond Harmon, tenor, who as a singer and interpreter has forged ahead auspiciously during the past year and ranks among our best singers here. His well-formed, warm and colorful notes are appealing in all registers. He uses his vocal means with technical ease and good artistic foresight, which enables him to do interpretative work of finesse and strength of feeling. Mr. Harmon's diction is clear in English and French and his style makes him a successful singer of old English as well as modern songs and operatic excerpts. Charles T. Ferry accompanied sympathetically, playing also his effective C minor Prelude. (We understand that Mr. Ferry plans to go to Paris next spring to study composition.) Sol Cohen, violinist, appearing on the same

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A cabled report from London recently quoted Mary Garden as saying that she has decided to relinquish her role of *Thals*—always a favorite with her—to Marguerite Namara, wife of Guy Bolton and the daughter of Mrs. Marguerite E. Banks, herself a prominent Los Angeles musician.

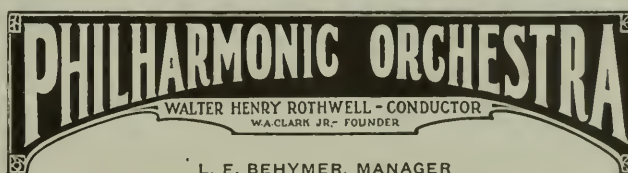
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program, has been blessed by the gods with a superabundance of emotion, which evidently interferes with the finish of his playing. His technic and tone, of fine training and material, lack in polish, which however did not detain him from winning several encores.

Mme. Beatrice de Troost, soprano, appeared with decided success before the Woman's Club of Monrovia in a vocal recital of her own. She was received with great enthusiasm, offering a widely varied program in English and Russian. Her Russian numbers, partly sung in the vernacular, included rarely heard songs by Rimsky-Korsakow and Gretchaninoff, Rachmaninoff and Borodine, which appealed specially as they gained in charm when rendered in the original version of the language. Mme. de Troost will appear this week in an all-French program before the Causeries Francaises, a circle devoted to the study of French art.

Alice Gentle, touring here under the Behymer auspices, has filled fourteen engagements in the last three weeks, meeting everywhere with good success. She opened the Philharmonic Orchestra season at Pasadena when appearing with that organization as soloist. She will be the soloist also in San Diego on the 29th, when the orchestra plays the first concert there. The Philharmonic Orchestra has been booked by Manager Behymer also for concerts at Redlands, Santa Monica and Santa Barbara.

Mrs. Carolyn Smith, secretary-treasurer of the Philharmonic Orchestra, sustained a painful but happily not dangerous injury when she fell while playing lawn tennis. Mrs. Smith fractured her right elbow and had to be taken to the hospital, where she is now resting comfortably.

One of the most attractive Christmas programs heard here in many years was that enjoyed by members and guests of the Dominant Club. Old English carols sung by a quadruple quartet were the principal feature of the well thought-out program. This ensemble included sixteen gifted resident singers whose pleasing work and cordial reception might well induce the club to repeat the program before a larger audience. Members of the ensemble were: Constance Balfour, Fanny Lott, Mrs. Katherine Shank, Mrs. Grace W. Mabey, sopranos; Mrs. Pearl Selby, Katherine Ebbert, Mrs. Norma E. Robbins, Mrs. Minnie Hance Jackins, altos; Jack Gregg, Ewart Williams, Albert MacGillivray, L. R. Wharton, tenors; Charles Bowes, Emory Foster, Lawrence Tibbett, Earl Meeker, baritones, with Miss Mary L. O'Donoghue at the piano. Miss Maybell Stroeck, soprano, gave pleasure in Christmas songs by Gounod, Miss Grace Adele Freebey accompanying. Incidental soli were well presented by Miss Balfour, Mrs. Selby and Ewart Williams, with Mrs. Helen Thresher-Simonsen, 'cello, Myrtle Quillet Coburn, harp, and Bessie Chapin, violin, in artistic obligatos. Miss O'Donoghue's good work as principal accompanist found general admiration. Grace Adele Freebey, well known song writer, who acted as chairman of the program committee, was warmly congratulated by her friends upon the success of this finely arranged program.

Alice Gentle presided as toastmaster of a banquet for the first time in her life Wednesday night at the Gamut Club, and had just as much fun out of the experience as she provided for the others present. During a brief absence President L. E. Behymer presented the gavel to Miss Gentle, and then the comedy began. The opera star was forced by a tremendous outburst of applause to render a selection from Carmen. A foreign flavor was given to the musical program by two of the guests of the club. Prince Raphael Emmanuel, in addition to giving a humorous talk on his impressions of Americans, rendered two curious Little Chaldean songs, which proved interesting to all. Frederika Bodinoff of the Danish opera company of Copenhagen, gave another odd touch with a group of Gypsy songs, which were well received. Roy Giusti, Umberto Sorrentino, Miss Doris June Strubels, Jacob Proebstel and Ernest Poole of the California Theatre were other guests of honor, and Ernest McGaffey, poet, was made an honorary member of the organization.

Alma Stetzler, mezzo-soprano, who has been made director of the opera class and of the stage and vocal technic at the Egan Dramatic School, has recently returned to Los Angeles to locate permanently. Mme. Stetzler is a singer of experience both in operatic and concert work.

Mme. Stetzler was recently made chairman of the opera course for the Los Angeles Art Center, and is also directing a production of *The Mikado*, to be given during December at the Egan Theatre.

Homor Grunn, composer pianist, who has recently returned from the East, where he played a number of selections for phonograph record use, is presenting this afternoon a number of his pupils in recital in the ballroom of the Little Theatre. They will be assisted by pupils of Marshall Steadman. A special feature of the recital will be the playing of Mendelssohn's difficult *Capriccio Brilliant* by Marguerite Porter, 12-year-old pianist, for whom Mr. Grunn predicts a great future. On the program are Peter Young, Genevieve Paolessa, Elizabeth Heustis, Thelma Dugger, Pauline Newman, Thelma Harrison, Claire McIntyre, Leslie Monks, Myra Lee, Lillian Haggelburg, Eileen Carey and Grace Raley.

Jane Catherwood, soprano and teacher of singing of Pasadena and Los Angeles, has resumed instructing in voice after an absence of two years spent in the East.

Houston, Texas, just recently had a very fine and successful "music week," the entire movement being sponsored by the Girls' Musical Club of that city. The main event of the week, which was from the 3rd to the 10th of December, was the concert of the Zoellner Quartet on December 10th. A capacity audience greeted the artists, and many encores had to be added to the program. Monday evening, the 19th, the Zoellner Quartet, who just returned from an extensive tour, will give the second concert in their series at the Ebell Club on Figueroa street. The concert is scheduled for 8:15, and the program to be played will be as follows: Quartet in E flat, Mozart, Suite op. 35, Glazounow, and a Sonata, op. 13, by Grieg, for violin and piano, played by Antoinette and Joseph Zoellner, Jr. Previous to their concert here, the Zoellner Quartet will appear on the Santa Ana Philharmonic course on the 17th and the evening following the Los Angeles concert they play for Pomona College on the college series of artists' recitals.

Handel's Messiah will be given tomorrow (Sunday) afternoon by the Los Angeles Oratorio Society, at the Philharmonic Auditorium, John Smallman, conducting. The society will be supported by members of the Philharmonic Orchestra, and the following soloists will take part: Mrs. C. Norman Hassler, soprano; Elizabeth Moser Biehl contralto; Ralph Laughlin, tenor; Lawrence Tibbett, baritone, and Dr. Ray Hastings, organist. Membership of the society has lately been augmented, till it now numbers 225 voices, and this, its ninth annual performance, is expected to be correspondingly more impressive than previous ones.

Alfred Mirovitch, pianist, and Mishel Piastro, violinist, have "made the rounds" in the Southwest by way of Impresario Behymer's Philharmonic Course-schedule, which, more and more extended as well as consolidated, has become a veritable musical irrigation system for the otherwise somewhat dry Southwest of Texas, Arizona and New Mexico.

Three European singers, who have been prominent in their own countries, have joined the local musical colony. Mme. Valentina Zimina, operatic soprano from Petrograd, who has just given two concerts at the Ambassador Hotel. Mme. Zimina has an interesting story to tell of her experiences in Russia during the last few years. Her experiences as a member of the famous "battalion of death" formed by Russian women during the war, are thrilling. The other newcomers are Miss Mabel Gardener, contralto, late from the Covent Garden Opera at London, and Mme. Fredericke Bodinoff, soprano of the Copenhagen Royal Opera.

MacDowell's birthday will be celebrated by the MacDowell Club of Allied Arts next Monday. Compositions by Fanny Dillon, written at Peterborough this summer, will be heard for the first time. Other artists to appear are Sol Cohen, violinist; Lucy Fuhrer-Genter, 'cellist; Bessie Fuhrer Erb, violinist, and Anna Priscilla Risher, composer-pianist. Impresario Behymer is guest of honor. (This is only part of the program as we remember it from hearsay, for the printed program has not yet reached us, as we wish to state in self-defense, for the selections include several additional names which we cannot be expected to include in this advance notice with proper notification absent.)

Mrs. Hennon M. Robinson, who accompanied Mishel Piastro, violinist, during his tour through the Southwest, has returned home. Her fine work at the piano again was well liked.

Much in the way of accommodation for resident artists is being done by the Fitzgerald Music Company, who have fitted up a lovely rehearsal room on the third floor of their store. There patrons may rehearse or do musical work while wishing to spend some time of waiting in town to good advantage. The room is beautifully equipped with two Knabe grand pianos and comfortably furnished with easy chairs and a lounge, so that even a nap can be taken or a little reading may be combined with physical recuperation. A rest-room, too, has been added, so that the "outer man" may be put in shape with the aid of hot and cold water.

Edith Knox, pianist, assisted by Harry C. Knox, flutist, and Mrs. H. C. Knox, accompanist, appeared in an interesting recital, ranging from Scarlatti into modern times. The program was notable also as it contained a good annotation of Cui's *Orientale*.

Earl Meeker, baritone, has been engaged for the presentation of *Plinafor*, directed by W. G. Stewart. He was also soloist for the Wawan Club and the Los Angeles Art Center.

Music at the Theatres

At the California—Charming music of romantic character in varying moods forms the program for this week's daily orchestra concerts at the California Theatre, rendered with fine discrimination yesterday after-

noon under the Elinor baton. Singing quality of tone and good unity of phrasing made the great opening number, Mendelssohn's *Fingal's Cave* overture, an impressive success. It is a work that demands "atmosphere" and found it from conductor and players.

William van Deeven, solo flutist of the Greater California Concert Orchestra, is an unusually brilliant and sympathetic player, to whom legato effects or rapid staccato passages offer no difficulties when playing Popp's difficult Concert Phantasy. Effective nuancing and appealing tempo made the famous Siren Waltz from Lehar's *Merry Widow* a most likeable diversion, followed by a rhythmic thrill, Alden's syncopated fox-trot Stars, ingeniously orchestrated by Conductor Elinor for his ensemble of fifty players. During the coming week Elinor will present the *El Guarany* Overture by Gomez, Chant Hindou by Rimsky-Korsakow, a selection from Victor Herbert's comic opera *Sweethearts*, and Whiting's fox-trot *Bimini Bay*.

At Grauman's—Classic and popular music were blended successfully into an attractive program, presented by Conductor Guterson with characteristic discrimination, finding good support from his instrumentalists. Weber's *Oberon* Overture made a strong impression on the audience who evidently loved the delicate and playful moods of this lovely work. It was most interesting to hear Mendelssohn's *Midsummer Night's Dream* music on the program, which practically depicts the same romantic story. The deft playing of the strings in the *Scherzo* revealed happily the good quality of this orchestra selection. Another number which found delicate coloring was the *Serenade* by Saint-Saens, a work one does not hear often. Here warmth and color of tone were beautifully combined, winning special approbation from the audience. Komzak's *Maid of Baden* Waltz was given with much charm and a rhythmic elan that set the feet of the audience, an eloquent sign of response to Mr. Guterson's charming direction.

Anne Vognar, gifted young pianist, was cordially received by the audience, who delighted in her brilliant playing of Liszt's 12th Rhapsody. Next Sunday a Spanish-Mexican program is being offered with Mme. Estelle Heart-Dreyfus as soloist. A fine compliment was paid, so we learn, by Carrie Jacobs Bond, the famous song writer, to Conductor Guterson, whom she requested to transcribe some of her favorite songs for orchestra.

VIRGINIA WILES IN QUALITY STREET

Once again Virginia Wiles, the youthful and attractive dramatic reader, was the recipient of a genuine ovation after her splendid performance before the scholars of the Polytechnic High School. This recent triumph took place on the morning of December 6th. As Phoebe Crosby of Quality Street, Virginia Wiles has the ability of bringing forth the most minute detail prevalent in the role, the sparkling mirth and delightful comedy, the charm as well as the pathos, so that the audience's heart is appealed to as well as their imagination. So realistically does Miss Wiles interpret the various characters throughout this comedy that one can scarcely realize that an entire play is being enacted—solely by one artist.

Indeed, it is a very noteworthy bit of work Miss Wiles is achieving by appearing before the various high school students, for her art is uplifting as well as entertaining. And the pupils are gaining much more than merely an hour's amusement. Her aim in giving these readings is educational, too, and the example she is setting is an ideal for these students to endeavor to model their ambitions by. She is enabling the scholars to form a taste for the best in literature and art. She is portraying for them dramas which are wholesome and pure in thought. She is deviating from what has been and is continuing to be depicted on the screen much that is suggestive and immoral. Young minds at this impressionable age are being filled with beautiful ideas and these same ideas are being transmitted by a most gifted and altogether delightful artist.

CONSTANCE ALEXANDRE.

MARSDEN ARGALL AT CALIFORNIA

Marsden Argall, brilliant young San Jose baritone, will sing tomorrow morning at the California Theatre's 40th grand concert of the season, his program number with the orchestra being the *Drinking Song* from Hamlet. Argall has been heard numerous times about the bay section, and his wonderful singing has served to bring him a fine reputation in a short space of time. He recently graduated from Stanford University, where he was a leader in musical circles, and one of the most prominent members of the glee club. He recently interrupted his college course to go to New York, where he had lessons with Herbert Witherspoon, Ida Valeria, Tanara, former coach for the Metropolitan and Manhattan opera companies, and others of equal renown. On his previous engagements in San Francisco Argall has moved the local critics to speak the loudest praise of his work. Herman Heller will conduct the orchestra through the following numbers: *Marche Russe* (Ganne); *Le Sang Roumain* (Ivanovic); *Largo* (Dvorak); *Gwendoline* overture (Chabrier); Leslie V. Harvey at the organ will play Rubinstein's *Barcarolle*.

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Helen Stanley, the noted lyric soprano, formerly of the Chicago Grand Opera Association, will appear in the Colonial Ballroom of the Hotel St. Francis on Monday afternoon, January 23rd, as the third event of the Allice Sockels' Matinee Musicales under the management of Selby C. Oppenheimer. Madam Stanley will present an unusual and interesting program, and undoubtedly will renew the many friendships and throngs of admirers she made in San Francisco on her appearance here two years ago.

SYMPHONY CONCERT

(Continued from Page 1, Col. 2)
the present we shall only say that Mendelssohn's Scotch Symphony and Schumann's Manfred Overture are more tasteful to our musical palate than the Stravinsky work, although we can well imagine that a certain amount of enthusiasm on the part of its admirers is well justified. We noted that Schumann's Manfred Overture was played in memory of Oscar Weil, who was particularly fond of Schumann, and we understand why this was so.

NEW YORK LETTER

(Continued from Page 1, Col. 4)
finale of the Walkure, the five orchestra pieces of the ultra-modernist, Arnold Schoenberg. They were new to New York. The greatest blessing was that they were mercifully short. One can not adequately describe them. No tonality, no form of development, even in the freest sense of that elastic word, and certainly no melodic line, may give you an idea of what they were. The titles did not help in the least, and try as I did, to really hear a musical justification for them I could not even call them "interesting." I hear Philadelphia hissed them. I do know that there was polite applause for the efforts of the conductor and men, and that on the opening bars of the Wagner the house broke into simultaneous applause. It rather made me think of a drowning man, who suddenly, after an almost hopeless struggle, feels terra firma again. There was a rare poetic reading of the Schubert unfinished, which soothed tired nerves, and also the Coriolan of Beethoven, music which one loves not only for association, but for its own intrinsic beauty.

Ernest Schelling, after war duties, has reappeared on the recital platform, playing beautifully. He has also written quite a lot in the interim, and it is music of the best type. On this program there was a group of Bach, arranged by the Swiss Blanchet, and—well, the Schumann Carneval, which under his fingers lived, scintillated, and was beautifully done—and besides Chopin, two groups of Granados, with whose music Mr. Schelling is in closest sympathy. It was a truly delightful occasion, and one was glad to welcome him in our midst, after four years absence.

Claire Dux, who is a member of the Chicago Opera Company, made a concert debut Tuesday evening, the Philharmonic Orchestra, conducted by Strauss, supplying the accompaniments as well as incidental numbers. It was a most auspicious affair, and she had the same brilliant success here, at the Metropolitan Opera House, where the concert was held, as recently in Chicago when she appeared as Mimi in La Boheme. It was in Mozart arias that her clear well handled soprano showed to greatest advantage, and her personality as well won her many new friends. She also sang several of the composer-conductor's songs, and most beautifully.

Vincent D'Indy, who is next to Saint-Saens, the oldest living composer of France, was the guest conductor of the Damrosch organization Thursday afternoon, December 1st, and Friday evening, the second, at Carnegie Hall and as was natural presented new French works on these occasions. There were Mozart, Monteverde, and Lalande to start with, but the interest of the audiences were centered on Le Flem. To the Dead, Roussel's Evocation, The Gods in the Shadows of the Caves and D'Indy's own On the Shores of the Seas, which had a world premiere. This latest work employed an enlarged orchestra, as he added four saxophones and a piano—purely to increase the color of the body. In it he was successful, and the orchestra, which responded nobly to his scholarly baton, sounded enriched and lovely. It is out of doors music, with an almost impersonal emotional reaction to the beauties of nature. There were no forced passages, but it was modern, skilful, and in every way worthy of the contributions he has already given to the music of France. The applause was long and sincere. Of the two novelties he presented, perhaps Roussel's was the most imaginative, but the Le Flem was a subjective and emotional piece, which I liked tremendously. It was a most delightful occasion to welcome, through M. D'Indy, modern France into our personal acquaintance. Later the same afternoon, meet-

ing him at a reception in his honor, (where the most representative musicians were assembled) I found him simple, charming and modest. He told me much of French music, of which I shall tell you further another time.

The Boston band, on its second appearance in New York on the evening of December 1st, courageously placed a Schoenberg number on their program, an early work, Verklarte Nacht which was as lovely as the other had been hideous. It was the sextet for strings, arranged by the composer for the entire string section. It showed a beauty of line and form, which made it win many friends, and it was played with exquisite tone and appreciation. Besides, Mr. Montoux gave us the second Sibelius symphony, Weber's Invitation to the Dance, so skilfully orchestrated by Weingartner, and the third Leonore. It was a beautiful program.

Our own Phillyda Ashley gave a second Aeolian Hall recital the evening of December 3rd, giving more modern works, in which I think, she was specially successful. Among the numbers heard were Debussy, Franck, Mason, Schelling, and MacDowell.

ALCAZAR

Revived by popular request, as a special holiday attraction, "Smilin' Through," Jane Cowl's supreme success, will again be staged at the Alcazar beginning Sunday afternoon, December 18th. The greatest preparations in the history of the O'Farrell Street playhouse were made for this piece when it was presented last September and the settings have been kept intact for the present production. "Smilin' Through" is a comedy which lingers long in the memory and is worthy of a place of renown along with such classics as "Peg O' My Heart" and "Peter Pan." The Alcazar's scenic artists under the supervision of Director Hugh Knox prepared a sumptuous production of this great piece which was characterized by all as in every way the equal of the original. Special scenery, drops and a new cyclorama were constructed for this drama.

CHRISTINE HOWELLS' SUCCESS

Christine Howells, the delightful California flutist, was the feature at last Sunday morning's concert of the California Theatre Orchestra under the direction of Herman Heller. As has been the case on previous occasions Miss Howells delighted her large audience with her artistic and tasteful flute performance. Both as to tone quality and expression this young artist meets the requirements of phrasing and technical execution and never fails to secure an element of poetic and romantic spirit from the character of her interpretations.

As will be seen from the nature of the compositions interpreted by Miss Howells they demanded more than ordinary skill in technic and expression for they included such works as The Wind (Briccialdi), Waltz (Chopin) and Allegretto (Godard). The first one of these in particular tested the technical resources of the young artist and she came out of the ordeal with flying colors. Miss Howells merits her success and the ovation she received on this occasion as well as the insistent demands for encores strengthens her hold on the public.

Herman Heller and the California Theatre Orchestra again distinguished themselves by interpreting a well selected program with dash and virility as well as effective coloring and shading. Leslie V. Harvey added to the musical value of the program by giving an impressive rendition of Godard's familiar Berceuse from Jocelyn.

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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLI. No. 13

SAN FRANCISCO, SATURDAY, DECEMBER 24, 1921.

PRICE 10 CENTS

EXTRAORDINARY CHAMBER MUSIC CONCERT MUSICIANS' CLUB OPENS NEW HEADQUARTERS

The Chamber Music Society of San Francisco With the London String Quartet as Guest Artists Enthuse Over Thousand Music Lovers
With a Veritable Feast of High Class Compositions Presented in a Craftsmanlike and Highly Artistic Manner

By ALFRED METZGER

The Scottish Rite Auditorium was crowded to the doors last Monday evening when the Chamber Music Society of San Francisco, with the London String Quartet as guest artists, gave the third concert of the seventh season. After all the real test of the musical standard of a community depends upon the appreciation for the higher class of music. And a city which can furnish over a thousand music lovers anxious to listen to a chamber music program is surely a community worthy of the highest respect in the matter of musical appreciation. Those who packed the Scottish Rite Auditorium last Monday evening had no reason to feel sorry for their eagerness to support the best in music. It was, in the opinion of the writer, the very finest chamber music concert he has ever attended and his experience includes such distinguished organizations as the Kneisel Quartet and the Flonzaley Quartet.

In mentioning the names of these two world renowned chamber music organizations it is not our intention to make comparisons, we merely wish to accentuate the degree of pleasure we received from this event. The opening number of the program consisted of the Mozart Quintet in G minor for strings, interpreted by the London String Quartet, assisted by Nathan Firestone. There is possibly no finer test of the artistic proficiency of a chamber music organization than the gratifying interpretation of a Mozart composition. For such a work requires purity of intonation, flexibility of tone, uniformity of phrasing and a thorough grasp of poetic elements to a greater degree than any other work of this kind, and an organization able to interpret Mozart to the satisfaction of those specially fond of this composer is able to gratify an audience with any work of chamber music significance.

There is a certain finish of conception and a certain uniformity of ideas in the presentations of the London String Quartet which cannot help but arouse our sincerest admiration for the proficiency of this organization. Specially admirable is the finished performance of James Levey, the first violinist. This is rather late in the day to comment on a Mozart composition, therefore we only wish to say that if you have any conception of the propriety of truly classic interpretation you will find that the London String Quartet interprets Mozart in a manner thoroughly conformant to the ideas of those fondest of this refined style of classic musical literature. There is not one phase of artistic requirements which this organization did not thoroughly grasp and convey. Nathan Firestone fitted into this finished ensemble like the proverbial glove, and it must be a great satisfaction to this splendid musician to know that he carries himself well in such "thoroughbred" musical company.

The second number of the program consisted of the Tchaikowsky Quartet in E flat minor, performed by the Chamber Music Society of San Francisco. If the name of the composer had not appeared on the program it would have been difficult to identify this work as a Tchaikowsky composition. Barring possibly the third movement, where the older spirit of the composition was observable, it almost sounded like a modern work. However, it contained the elements of continuity and intensity of emotion which never fails to arouse the sensibilities of the conventional music lover. The members of the Chamber Music Society of San Francisco here justify the confidence reposed in them by the musical public of San Francisco. They played with spirit

and enthusiasm. They expressed the intentions of the composer with thrilling virility and spontaneity. And they proved by the skill of their technical and emotional proficiency that they belonged in the front row of chamber music interpreters.

The final number of the program consisted of the Octet in A minor by Svenson, a composition of decidedly conventional dimensions, but of exceedingly difficult technical requirements. Here the London String Quartet and the San Francisco Chamber Music Society joined forces, and it is absolutely to the credit

Centrally Located and Handsomely Furnished Club Rooms at Sutter Street near Powell Attract Large Assemblage of Prominent Members of the Musical Profession, Including Artists, Teachers and Managers

By ALFRED METZGER

The Musicians' Club of San Francisco inaugurated its new clubrooms at Sutter street near Powell on Friday evening, December 17th, in the presence of the largest array of prominent members of the profession ever assembled as the guests of this pioneer institution. Thanks to the energy of the officers, headed by Vincent de Arrillaga, the president, the Musicians' Club has rapidly forged ahead during the last year among the energetic musical organizations of the Pacific Coast. San Francisco has proved that it is a community of sufficient size and energy to support a genuine music club ready to

of securing for San Francisco a musical club of metropolitan dimensions and dignified purposes is deserving of the heartiest encouragement cannot be doubted by anyone familiar with the musical life of the community. And that this expansion of the Musicians' Club is only a beginning from which even greater and broader results will emanate, is also a fact which will be understood by those grasping the necessities of social as well as artistic growth among our musical elements.

It is a pleasure to announce that the Musicians' Club has decided to enlarge its membership. Formerly such membership was restricted to something like fifty or sixty, now it has been somewhat extended, two hundred members being now admissible. The campaign for membership is progressing rapidly, some of the city's most prominent musicians having joined the ranks of this excellent club. Membership is specially desirable inasmuch as only the very best element in the profession is eligible to become associated with it. By best element we mean both as to standing in the community and artistic proficiency, only competent musicians of unblemished reputation being sought for membership, and when the two hundred members are obtained, that is to say, one hundred more than the membership at the time of the beginning of the new campaign, the list will again be closed and a waiting list will be established.

So if you are a competent musician or music lover of good standing, you can become either an active or associate member of the club, as the case may be, by paying an initiation fee of twenty-five dollars. The regular dues after this are only one dollar a month. This will entitle you to the use of the club rooms and also to invitations to the occasional social events given at these rooms. You will be able to meet San Francisco's most prominent musical people and occasionally a distinguished artist visitor will be entertained as a guest of honor.

On this occasion of the inauguration of the club rooms the guests of honor were Arthur Rubinstein and Mishel Mirowski, both pianists of distinction. The membership also includes the various music critics, including Redfern Mason, Ray C. B. Brown and the writer, Impresario Selby C. Oppenheimer, Alfred Hertz, conductor of the San Francisco Symphony Orchestra, and many others whose names we shall publish in one of the next issues. Among those pioneers who have made the club one of the foremost in the West must be mentioned John Haraden Pratt, Robert Tolmie, Johannes Raith, Carolus Lundine, Mr. Tallandier, H. B. Pasmore, William Chamberlain, Nathan Landsberger, Samuel Savannah, Sigmund Beel, and others whose names do not occur to us right at this moment, but whom we shall be pleased to mention at some future occasion.

In addition to various features of a social nature, such as serving of refreshments, exchange of ideas and introductions, a musical program was rendered. This event was in charge of Samuel Savannah, who had only twenty-four hours in which to compile the program. This excellent affair consisted of the following numbers: Sonata for violin and piano (Veracini), Cora W. Jenkins and Samuel Savannah; Shadow Song from Dinorah (Meyerbeer), Mrs. Vincent de Arrillaga, accompanied on the piano by Vincent de Arrillaga; Ave Maria (Schubert), Hungarian Fantasia (Popper), Albert Rosenthal, cello, with Mrs. Suzanne Pasmore. (Continued on Page 10, Col. 1)



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of the local organization that it fitted snugly in such splendid company. This Svenson composition while in various respects it cannot be regarded as an ingenious expression of classic thought is nevertheless an impressive work requiring expert technical execution and uniform thought of phrasing. It is indeed gratifying to record that the San Francisco Chamber Music Society and the London String Quartet here blended excellently and gave one the impression of being one single thoroughly schooled and trained organization.

No doubt Elias Hecht, the founder of the Chamber Music Society of San Francisco, must have felt happy to note that

(Continued on Page 10, Col. 1)

work in the interests of the profession and giving opportunities for artists, teachers, managers and music lovers to mingle and become acquainted with one another. In order to make the present handsome headquarters a reality considerable of a financial problem had to be solved, and the best way to attain results was to add to the membership.

As usual the actual work of getting these results was placed upon the shoulders of a few members, among whom Vincent de Arrillaga, Selby C. Oppenheimer, Redfern Mason and Nathan Firestone may easily be mentioned as the most active. If there were others they did not come to the front at those meetings which we attended. That this plan

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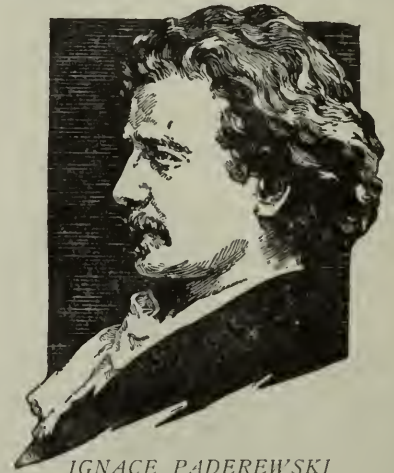
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TWENTY-FIRST YEAR

HOLIDAY GREETINGS

In conformance with the spirit of the season the Pacific Coast Musical Review wishes to extend to its many friends and readers the heartiest compliments, and trusts that this merry Yuletide season as well as the impending New Year will find them happy and contented. We sincerely wish that all their aspirations will become realized and that happiness and prosperity will reward them for all their efforts.

THE PASSING OF SAINT-SAENS

The musical world received quite a severe shock early this week when the Associated Press dispatches in the daily newspapers recorded the sudden death of Camille Saint-Saens, the eminent French composer. Although Saint-Saens was in his eighty-sixth year we had become used to him living for quite a number of years longer. He has become to us the grand old man of music, and San Francisco has reason to feel specially grieved for he was our guest during a long period of time during the Exposition, when we learned to admire him as man and musician. Notwithstanding his ripe age he was hale and hearty and exhibited an energy and sprightliness which many a younger man envied him. He made many friends who sincerely mourn his death and who have reason to feel proud of their association with this truly illustrious master of the world's musical elect.

The passing of Saint-Saens practically cuts the final link that united the modern world of music with the old masters of the past. He was the last of the great composers of distinguished reputation who transmitted to us the school of composition which we all understand and which most of us dearly love. Those of us who are more conventional in their ideals have lost a friend whom no one can replace, for the composers now living speak to us in terms which we do not understand. Saint-Saens belonged among the most industrious, most brilliant, most lovable and most successful among all composers. He certainly stood at the head of France's music masters and among the few who made French music famous throughout the world. He was one of the most versatile of composers and whatever he undertook he was successful in. As composer for the instrumental soloists, for symphonic works, for chamber music and for operatic compositions as well, he contributed invaluable additions to the library. That he has left an immortal reputation

cannot be doubted by anyone familiar with musical affairs of the world.

Anyone familiar with musical history knows the biography of Camille Saint-Saens, and so it is hardly necessary to go into details regarding his fruitful life. Suffice it to say that the world has lost a great master and music a staunch friend. He has contributed to the happiness of thousands—yea, millions—and his brief existence here left us a wonderful heritage. Even the great rulers of the world can do no more. And so as we meditate silently upon the great loss we all sustained we offer a prayer for the soul of Camille Saint-Saens, whose ever youthful mind left us a treasure of sentiment which will have its influence long after his earthly remains have returned to the dust whence they sprang.

CHRISTMAS SYMPHONY CONCERT

At tomorrow afternoon's concert in the Columbia Theatre by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, Friday's program will be repeated, which contains as the principal number the Symphony No. 1 in C major of Beethoven. The remainder of the program is made up of the Bach-Mahler Suite based on the D major and B minor suites of Bach, and two Wagner numbers, the Prelude and Love Death from Tristan and Isolde, and the overture to Tannhauser.

Although this concert comes on Christmas afternoon, the idea of being able to attend a symphony concert on Christmas Day has evidently appealed strongly to music lovers for a large attendance seems assured for tomorrow afternoon. There will be no concert next Sunday, January 1, as the musicians have a vacation of one week. The next concerts in the regular series will be given Friday and Sunday afternoons, January 6 and 8, and the fifth popular concert which would ordinarily come next Sunday, will be given Sunday afternoon, January 15.

A special popular concert will be given in the Exposition Auditorium, Saturday evening, January 7. As is always the case at these popular Auditorium events, an elaborate program has been arranged which will include solo numbers by Alice Gentile, the famous mezzo-soprano; Louis Persinger, concert-master of the orchestra, and Kajetan Attl, the popular harpist. Miss Gentile will be heard in selections from two of her greatest operatic successes, the Vissi d'arte from Tosca and the Habanera from Carmen. Mr. Persinger will offer the Prelude and Gavotte of Bach, while as a harp solo Mr. Attl will present Renie's Legende. The complete program follows: Overture, The Merry Wives of Windsor (Nicolai); In the Village, from Caucasian Sketches (Ippolitow-Ivanow); Legende (Renie), Harp Solo, Kajetan Attl; Vissi d'arte from Tosca (Puccini), Alice Gentile; Invitation to the Dance (Weber), Prelude and Gavotte (Bach), Violin Solo, Louis Persinger; Menuet (Beethoven), Serenade a Mabel (Godard), Oboe obligato, C. Addimando; Liebesfreud (Kreisler), Habanera from Carmen (Bizet), Alice Gentile; Blue Danube Waltz (Strauss).

THE S. F. MUSIC TEACHERS' ASSOCIATION

The members of the San Francisco Music Teachers' Association are now enjoying the twenty-fourth year of activity as an organization. During the years 1897-1912 it was known as The Music Teachers' Association of California, Inc., under which title it was first organized, but since August 3, 1912, when the members unanimously surrendered the management of the state association, it has existed and been known as the San Francisco branch of that body.

From the first, it has continuously maintained its high purpose of promoting and developing the highest type of music as an art and a profession amongst its members, and towards the general public which it serves, by an interchange of ideas, public concerts and fraternal good-fellowship. Its motto has been, "Better musicians, not necessarily more of them," and the principal aim of its members is to inspire in themselves and people in general, a deeper and more serious study of music.

It has been singularly fortunate in having as presidents and directors only those of high standing and ability in their profession, in consequence, interest in its aims has never lagged nor has its purpose at any time been obscured, nor has its membership ever been more representative of the ideal musical culture of the city than at the present time.

The efforts of the president, Mr. Frank Carroll Giffen, the board of directors and an appointed committee, since last February have been centered on having the city ordinance repealed which is now enforced by our present board of supervisors, requiring all "teachers of music to pay a tax and secure a license so as to be permitted to continue their professional work."

A protest to this ordinance was submitted to that honorable body last February, requesting a hearing, which was granted in due time, with the result that "the matter was taken under advisement," but further communications and personal appeals since then have been ignored and the matter continues in abeyance.

However, if the personal appeal to 20,000 voters by the two hundred or more members and friends of the Teachers' Association has been of assistance in securing the failure to return to office 45 per cent of the supervisors asking for re-election, a vista of hopeful-

ness appears, and when the new administrators take office a more favorable attitude towards the repeal of this ordinance enforcing a tax on education may be reasonably expected. Full confidence is placed in the newly-elected supervisors to bring this about, also in the belief that a Mr. McGregor and a Miss Morgan will not long hold in abeyance, without decisive opposition on their part, such a discriminating measure against free methods of education as this "Music Teachers' Tax Ordinance."

Had a certain efficiency been required before issuing a license to teach music, as in the case of other professions, the ordinance would have been less objectionable, but as it now operates, it is considered as a discriminating measure against one branch of educators and education, not uplifting, but rather of a degrading nature, in that any person can by payment of \$3.00 be recognized by the city authorities as a legitimate teacher of music entitled to and worthy of support without any further questioning.

The Music Teachers' Association had a pride in the success of Music Week and did its full share toward its musical activities. Individual members contributed seventy-five separate events towards its success, to all of which the public was invited.

An evening reception concert and supper, open to the public, was held in Rainbow Lane at the Fairmont Hotel, on Wednesday, November 2nd. The musical numbers consisted of piano and vocal selections, concluding with a trio for two violins and piano.

The officers responsible for the present successful condition of the San Francisco Music Teachers' Association are as follows: Mr. Frank Carroll Giffen, president; Mrs. Lillian Birmingham, vice-president; Mrs. Alvina Heur Willson, secretary; Mrs. Mary Alveta Morse, treasurer; Mrs. Nellie Strong Stevenson, Miss Estelle Carpenter, Mr. Pierre Douillet, directors.

HENRY BRETHERICK.

GADSKI SINGS BEFORE HIGHEST OFFICIALS

The ballroom of the New Willard Hotel in Washington, D. C., was packed to its limitations by the music lovers of that city and many of the elite. But what proved to be most flattering to Madame Gadski was the fact that owing to the inability of President and Mrs. Harding to be present, greatly to their displeasure, their loge was occupied by Vice-President and Mrs. Coolidge. Many other high officials of the United States as well as the ambassadors of the European nations came to pay homage to this wonderful artist who has always been a reigning favorite in Washington. The following paragraphs are the opinions of the Washington critics:

The Washington Herald, Dec. 5, 1921—Before an audience dotted with diplomats, Mme. Johanna Gadski presented an entirely German program at her Concert Diplomatique at the Willard Hotel last night and won enthusiastic response. The remarkable versatility with which she moved from a Brahms lullaby, the beloved Wiegendorf, to the heroic strains of Wagner, was the outstanding feature of her performance.

Mme. Gadski has a keen dramatic sense, and last night she sang with a fine sympathy and comprehension. Her opening number, Schumann's Widmung, was cold, but the three Schubert songs that constituted her first group, Die Forelle, Nachstrucke, and the familiar Erlkoenig, were vibrant. Her delicate bits were very charming, and her high tones clear and full. Erlkoenig she sang with a vigor and dramatic intensity that few prima donnas attain. Clinging to the more popular classics, Gadski sang Bohme's Still vie die Nacht for an encore.

Primarily a Wagnerian artiste, her selections were well chosen for bringing again before her public the tremendous wonder of that composer. Isolde's Narrative and Isolde's Love Death are still the most profoundly moving love songs in the vast mass of such music, and Gadski sang with a complete control and compelling style and feeling. Her Brahms numbers, Liebestren, Wiegendorf, and Von Ewig Liebe were enchanting. Probably the most thrilling portion of her performance was Brunhilde's Cry, which she sang for an encore, with vigor and excitement.

Mme. Gadski is fortunate in having for an accompanist a very excellent artiste. Mrs. Margaret Hughes adds a distinct value to the performance by her perfect understanding and noteworthy technic.

Washington Post, Dec. 5, 1921—The Chamber Music Society added another triumph to its list by presenting Mme. Johanna Gadski in recital last evening at the Willard ballroom. The hall was crowded and extra seats were necessary. Mme. Gadski handled a most difficult program with the ease and ability for which she is known. Despite her long and tried service there is little sign of wear in her magnificent voice, which retains as much richness and strength as ever.

Widmung, by Schumann, opened the program and was followed by three Schubert songs, Die Forelle, Nachstrucke and Erlkoenig. Her interpretation of the group was most satisfactory and her singing no less. Bohm's Calm as the Night was given in English as an encore. The second group included Liebestren, Wiegendorf (in English), Von Ewig Liebe, all by Brahms, and Traume and Elsa's Dream, from Lohengrin, by Wagner. Exquisite shading was the outstanding feature of all the numbers, and so charming was the cradle song that it had to be repeated. The Bach-Gounod Ave Maria was given as an encore, though not to the best advantage.

In closing Mme. Gadski rendered the famous Narrative and Love Death of Isolde, from Wagner's Tristan and Isolde. This was dramatically effective, and her voice was never better. The great "Ho-Yo-To-Illo," from Die Walkure, noted because of Gadski's making it so, was the encore after the group. In it she put everything to make it the song of the evening.

TSCHAIKOWSKY WORKS ENJOYED AT SYMPHONY

Marvin Maazel, Pianist, Delights Capacity Audience
With the Brilliance of His Technic—
Orchestra in Fine Form

By ALFRED METZGER

The San Francisco Symphony Orchestra, under the masterly direction of Alfred Hertz, gave the fourth popular concert of the season at the Columbia Theatre last Sunday afternoon. The auditorium was packed to capacity and hundreds of people were turned away, being unable to gain admittance. One of the attractions was a Tschai-kowsky program, and the other a young pianist named Marvin Maazel, who played the Tschai-kowsky concerto No. 1 in B flat minor. Although the concerto was the final number of the program we shall give it here first attention.

Mr. Maazel is a young artist of unquestionable proficiency. Specially developed is his technical skill, which he employs to more than the usual advantage and which at times assumed truly prodigious dimensions. Mr. Maazel appears to us to be rather a poet of the piano than an exponent of the more dramatic form of musical literature, and while he gave us all great joy with the interpretation of the vigorous Tschai-kowsky concerto, we are under the impression that in a concert program wherein he had opportunities to display his versatility we would find a number of works which he possibly could interpret even in a more tasteful and emphatic style. Nevertheless Mr. Maazel possesses sufficient artistry and taste to justify the prediction of rapid advancement in the ranks of the more successful piano virtuosi and we shall look forward with great interest to the career of this gifted young disciple of the muse. He certainly possesses the material from which worth-while exponents of the piano-forte are moulded.

The San Francisco Symphony Orchestra was in its element when it gave one of the finest interpretations of the Tschai-kowsky Pathetique Symphony—if not the very best—which has been heard in this city, or anywhere else for that matter. After the third movement the audience gave conductor and orchestra an ovation, and if it were not against the best ethics of a symphony concert—even though it be of a popular nature—an encore would well have been justified. Equally delightful and effective were a few dances from the Nutcracker Suite, which were given with fine accentuation, delightful rhythm and excellent phrasing. As usual, enthusiastic applause punctuated the conclusion of every number. The audience lingered after the conclusion of the program to reveal its pleasure by continuous salvos of applause.

MUSICALE AT SIMPSON STUDIO

A delightful class recital was held at Elizabeth Simpson's Etna-street studio on Saturday afternoon, this being the third of the present season. The program opened with a charming group played by the members of the primary class, which is composed of children from four to ten years of age; and an interesting illustration of elementary memory work, harmony and ear-training was also given. Selected members of the intermediate and advanced classes were then heard in a delightful and exacting program, which was played with great skill and artistic finish. Dainty refreshments and a social hour were enjoyed at the close of the program, which was as follows: Sonata (Mozart-Grieg), Miss Pauline Moran, Miss Myrtle de Vaux; Aria for Left Hand (Pirkhert), Miss Jane Franker; Norwegian (Grieg), Miss Katharine Crane; Waltz (Brahms), Impromptu (Schubert), Miss Eleanor Chamberlain; Little (Debussy), Golliwogs Cake Walk (Debussy), Miss Gladys Sibley; Prelude (Chopin), Mrs. Bruce Basford; Valse Brillante (Chopin), Miss Helen Merchant; May Night (Palmgren), Bird Song (Palmgren), The Sea (Palmgren), Etude Mignonne (Schutt), Mrs. Richard Martin.

MIDNIGHT MASS AT ST. IGNATIUS CHURCH

For the first time in the history of the new church, Midnight Mass will be celebrated in St. Ignatius Church, commencing promptly at midnight on Christmas Eve. This Mass, a Solemn High Mass, will be carried out with all the splendor and devotion which animate the Church on this Joyful Feast. A musical program of unusual excellence will be rendered at the Midnight Mass and again at the High Mass at 10:30 o'clock Christmas morning. The Sanctuary Boys' Choir of 40 voices will render the Adepte Fideles after the Agnus Dei at both High Masses. A large stringed orchestra under the leadership of Gino Severi, violinist, will assist at both Masses.

The following musical program will be rendered: Gesu Bambino (Pietro A. Yon), Signore G. Bellengeria, Soloist, assisted by Double Quartet of male voices; Introlus (Gregorian), Double Quartet of male voices; Kyrie—Missa Regina Pacis in honor of St. Vincent Ferrer (Pietro A. Yon); Gloria—Missa Regina Pacis (Pietro A. Yon); Graduale (Gregorian), Double Quartet of male voices; Credo—Missa Regina Pacis (Pietro A. Yon); Offertory—O Mira Nox (Adolphe Adam), (arranged by Dudley Buck), John Wood, Soloist, assisted by Grace Le Page, Margaret O'Dea, Regina Harper and Emanuel

Porcini; Sanctus—Missa Regina Pacis (Pietro A. Yon), Benedictus—Missa Regina Pacis (Pietro A. Yon), Agnus Dei—Missa Regina Pacis (Pietro A. Yon), Adepte Fideles, from the old Italian, Sanctuary Boys' Choir; Adepte Fideles (Novello), by full Choir and Orchestra; March (Lemmens) (by Organ and Orchestra). Entire musical service under the direction of Mrs. Robert P. Grubb, organist. The soprano soloists will be Grace Le Page, Constance Reese and Madame Bellengeria; tenor soloists, John Wood, Signore G. Bellengeria; alto soloists, Regina Harper, Margaret O'Dea; bass soloists, Emanuel Porcini, Jose Corall. Assisting will also be the following: Mrs. Anne Mackin, Mrs. A. Beronio, Miss Lillian Angelovich, Miss Stephen, Miss Walsh, Mrs. J. J. Gonzales; Messrs. A. J. Theis, Frank Lessman, M. J. Brolan, A. J. McAllister, R. E. Kern, E. V. McGinty, T. J. Panzini, James Coghlan, John J. O'Connor and Wm. Parker. There will be Solemn Benediction of the Blessed Sacrament in the evening at 7:45 o'clock. Excellent parking facilities for autos. Special car service on McAllister street line.

JOHN WHITCOMB NASH IN RECITAL

John Whitcomb Nash was presented in recital by Mme. Stella Vought at the Fairmont Hotel on Tuesday, December 13th. The program was given entirely in English, and although suffering with a severe cold, Mr. Nash gave interpretations that were replete with life and character. Mr. Nash is a type of singer all too rare,



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he reaches his audience through sheer sincerity, and with a simplicity of appeal which is as charming as it is irresistible. Possibly one reason for such success lies in perfect diction, for in spite of the difficulty of some of the numbers, every syllable stood out like a clean-cut gem. The songs were presented in such a way that the non-concertgoer might be interested, and yet, at the same time the most seasoned would approve the grouping for the sake of the contrast offered. The program opened with Arm, arm ye brave; from Handel's Judas Macabaeus, delivered with telling effect, and was followed by The Lass with the Delicate Air. This number was sung in such lyric fashion that a coloratura soprano might note with approval, and in the interpretations of these two songs Mr. Nash expressed a perfect conception of the composer's ideals, at the same time setting the key for the whole program. Schubert's Whither?, sung with a suggestive touch of the splash and dash of a mountain stream by means of rhythmic and melodic continuity, was followed by a remarkably dramatic rendition of Sinding's The Gull, and so on through the entire program.

Mme. Vought is arranging for a series of these artist recitals for the second and fourth Tuesday in each month, and it is gratifying to know that Mr. Nash will give another program during the series.

MUSIC TEACHERS TO ENJOY CHRISTMAS JINKS

The San Francisco Music Teachers' Association held a business and social meeting at the home of its president, Mr. Frank Carroll Giffen, Monday evening, when the jinks committee—Mr. Giffen, Mrs. Alvina Heuer Willson and Mrs. Grace Campbell—announced that an Old Time Christmas Jinks will be given Thursday evening, December 29th, in Rainbow Lane, Fairmont Ho-

tel: Old Fashioned Songs—Mrs. E. E. Breuner; Singing School—All members, conducted by Miss Estelle Carpenter; Four Pantomime Dances—An Adagio, The Pursuit of the Dove, Mr. Natale Carossio, assisted by Beatrice Lewis and Little Maxine (a dance specially created by Mr. Carossio, the first single pantomime dance to be copyrighted and its first representation); Spanish Dance—Mr. and Mrs. Carossio; Water Dance—Mrs. Natalia Kingston, Kathleen and Marie Callwell, Ann Younger, Flora Macdonald, Leonora Kingston and Bernice Hawley; Rondo capriccioso (Beethoven)—Natale Carossio, assisted by Beatrice Lewis and Little Maxine.

Mr. Carossio, a dancer well known in Europe, came to this country about 1915. He has been with the Chicago Opera Company. As his wife is a San Franciscan, he is now establishing himself in this city. His work is extremely beautiful and artistic and the association will enjoy an unusual treat. After the program, dancing and a supper of old-time goodies. Members and any of their friends are urged to apply for tickets, \$1.50, including everything, to any of the above committee as soon as possible. A merry evening is anticipated.

MYRA HESS TO CONCERTIZE

The coming concert of Myra Hess, England's foremost woman pianist, who will make her New York debut on January 17th, is an eagerly awaited event, and the San Francisco appearance of this much-heralded artist will be on February 28th, under the management of Jessica Colbert, who has the direction of her entire Western tour. Of the many famous pianists whose playing is recently reviewed by the London Times critic, Myra Hess received the most unqualified praise. An excerpt of his comment reads, "The merits of Myra Hess's playing of the piano are so thoroughly appreciated, and her performance last night was so warmly greeted by her large audience, that it seems scarcely necessary to enlarge on them."

THE BAT AT THE CENTURY

A theatrical treat for which San Francisco has long been waiting will be forthcoming Sunday evening when The Bat, the sensational mystery play by Mary Roberts Rinehart and Avery Hopwood, will be presented for the first time in the West with an all star cast. Thrills, fun and suspense are intermingled in this wonder drama, which has been one of the greatest stage successes of recent years and has broken box office records in both New York and Chicago as well as creating a furore all over the East. The situations are unique and the comedy of an original sort depending upon the unusual events that follow each other in rapid fire succession. The story of the play, at the request of the producers, Wagenhals and Kemper, has been carefully kept from the public in order that there might be the fullest possible enjoyment of the plot, which is original in both conception and treatment. In the cast of players will be found Lizzie Evans, William L. Thorn, Lucille Morris, Charles Cahill Wilson, Josephine Morse, Joseph M. Holicky, Arthur Hughes, Edward Pawley, Paul Huber and George Allan Wilson.

Sunday night marks the final production of The Bird of Paradise, the Richard Walton Tully classic with Anna Reader in the leading role.

N. Y. BOHEMIANS TO HEAR NEW WORK

A novelty of more than ordinary interest will be presented at the 50th anniversary of the New York Bohemians, on December 26th, when Easthope Martin's new quartet cycle, The Mountebanks, will receive its American premiere at the hands of a quartet of such capable artists as Miss Phillips, soprano, Miss Rose Bryant, contralto, Lambert Murphy, tenor, and Fred Patton, bass. The composer, Easthope Martin, who is in New York for the winter, is rehearsing the quartet and the orchestra will be under the leadership of Samuel Franko.

The Durini Vocal Studio gave its annual Christmas recital at the Durini Studio Building, 1072 Ellis street near Gough, on Friday evening, December 23rd, at 8:30 p. m. The following program was rendered by the pupils under the direction of Mme. Lilian Slinkey Durini: Contralto—O Promise Me (De Koven), Mrs. N. Raphael; Dramatic Soprano—Somewhere a Voice is Calling (Tate), Marian Marsiglia; Dramatic Tenor—La Partida (Alvarez), Emilio Moore; Duet, Dramatic Soprano Mezzo and Tenor—Ai Nostri Monti (Verdi), Mrs. Wilfred Porter, Louis Leimbach; Dramatic Soprano—Roberto tu che a'doro (Meyerbeer), Cynthia Guntz; Tenor—Salve Dimora (Gounod), Louis Leimbach; Lyric Soprano—Caro Nome (Verdi), Alice Bradley; Dramatic Soprano—Co che lo sapete (Mascagni), Mrs. Wilfred Porter; Soprano Leggero—Waltz Song from Romeo and Juliette (Gounod), Francis Dowdall; Duet, Lyric Soprano and Tenor—Va t'ho gia perdonata (Gounod), Alice Bradley, Louis Leimbach.

Fritz Kreisler, still the world's greatest violinist, will have but one San Francisco appearance this season, which will take place at the Exposition Auditorium on Sunday afternoon, April 16th. At Kreisler's reappearance in London, his first appearance in many years, he was accorded a most amazing welcome, Queen's Hall was packed, all seats having been sold beforehand, and many people were unable to gain admittance.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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HAROLD BAUER TO BE GUEST ARTIST

The master pianist, Harold Bauer, will be assisting ensemble artist with the Chamber Music Society on January 17th at the fourth concert of the brilliant series of the society this season, at Scottish Rite Auditorium. With Harold Bauer at the piano the Chamber Music Society will give the Cesar Franck Piano Quintet, which will have skilled interpretation under the fingers of this splendid organization and their assisting artist.

The continually growing popularity of the Chamber Music Society series is demonstrated by the large attendance at every concert, and this Western organization under the management of Jessica Colbert, with the co-operation of Elias Hecht, founder, are finding their reputation as remarkable ensemble artists traveling to every musical center in the world.

Of their distinguished guest artists this season, Harold Bauer is one of the most widely known, as his repeated tours have made his name familiar as a master interpreter and true poet of the keyboard, from one end of the country to the other. The Boston Transcript writes of him, "Not one of the virtuosi of Bauer's pianistic generation can surpass him in the sustained quality and the sustained interest of his concerts. A master of large eloquences and puissant emotion. Equally a master of elegant and playful miniatures."

STRAUSS IN WASHINGTON

One of the most enthusiastic auditors at Richard Strauss's matinee recital in Washington with Elizabeth Schumann, Bronislaw Huberman and Willem Willeke, was Mrs. Warren G. Harding, who occupied a box and applauded Dr. Strauss and his collaborators warmly. Concerning this concert Miss Jessie MacBride wrote in the Washington Times: "What a joy there is in the music of Richard Strauss! And Richard Strauss is the colossus of modern composers. In the concert of the works of this great master at the National Theatre yesterday afternoon, with the composer at the piano, we had the Strauss of the immortal songs, and of the great violin sonata which is his opus 18, and of an earlier violoncello sonata. The composer with his three splendid solo artists was recalled again and again. Washington is seldom roused to such enthusiasm."

"In Bronislaw Huberman, too, we heard one of the greatest violinists that have come to us and an artist that stands alone by many of his excellencies. He is sensitized to the full musical beauty of every piece, in form and shade and intonation. And he is in that charming interplay of music that fits

from piano to violin throughout this rare composition. Elizabeth Schumann proved a delightful singer of the rare Strauss songs, and seldom do we hear such a fresh, pure, beautiful voice or one with a greater naturalness. "Willem Willeke's tone was exquisite and full of pathos, while as a whole the sonata's beauty was profound yet clear in substance. Throughout the recital Richard Strauss played his orchestral accompaniments with a masterful portrayal of their slightest moods, yet the creator of this music quite effaced himself."

SOUSA BAND CONCERTS

John Philip Sousa's fourteenth engagement in San Francisco, opening with a matinee tomorrow in the Exposition Auditorium, and giving a series of six concerts, two daily on December 25th, 26th and 27th, promises to eclipse in artistic worth and pecuniary returns the most successful of its predecessors. Accompanying the great bandmaster on this visit will be eighty-five picked instrumentalists, including about a dozen soloists, and at each concert of the series the ensemble will be enhanced by the playing of the Exposition organ.

There are three Sousa compositions on the program for Christmas afternoon. One of them, a suite, embraces The King of France Marched Up the Hill; I, Too, Was Born in Arcadia, and Nigger in the Woodpile, and is said to bring out the full measure of Sousa's ability as composer and conductor and of his band's worth as an organization. Then comes Showing Off Before Company, in which many popular tunes are paraphrased, while Clarence Russell, librarian of the band, explains to the audience the names of the different instruments and their relationship to the combinations of harmony. This number instructs while it amuses adults as well as children, and is invariably followed by insistent demand for repetition.

Sousa's latest march, Keeping Step With the Union, completes the trio. It was dedicated to Mrs. Warren G. Harding, wife of the President, and graciously acknowledged by that lady. Sousa considers it second only to The Stars and Stripes Forever, as a patriotism-stirring effort.

Four solo numbers are scheduled for the matinee, the performers being Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, harpist, and John Dolan, cornetist. Liszt's Fourteenth Rhapsody, Mascagni's Hymn to the Sun, and Wood's Dale Dances of Yorkshire, will be among the ensemble offerings, and of course Sousa marches will be demanded and played as encores.

For the Christmas evening concert a bill equally va-

ried and inviting is announced. The Sousa contributions are a suite, Camera Studies, a melange, The Fancy of the Town, described as a welding of tunes popular during the last decade, and another new march, On the Campus. One of the novelties will be a "symphonic xylophone solo," with eight players, led by George Carey, playing upon an instrument twelve feet long. The Misses Baker and Hardeman and Mr. Dolan will also contribute solos.

Rounding out the program are Goldmark's overture, In Spring Time, Massenet's scene pittoresque, The Angelus, and Guion's transcription of Turkey in the Straw, a dance humoresque which has been termed a cowboy breakdown, a de luxe barn dance, and several other things, but unanimously proclaimed one of the quaintest whimsies in the Sousa repertoire. An equally attractive program is arranged for each of the four succeeding concerts.

Mr. and Mrs. Giacomo Minkowski, after several months' visit to Europe, have returned to San Francisco and reopened their vocal classes at 405 Kohler & Chase Building. Their many pupils and friends are happy to welcome them back and we trust to be able to tell more of their experiences in a subsequent issue of this paper.

Henrik Gjerdrum, the well known pianist and teacher, gave a most successful and interesting pupils' recital which took place on December 17th. About fifty guests were present to hear this concert, which was rendered by the younger students of Mr. Gjerdrum. After the piano program was over, Miss Lena Frazee, the delightful mezzo-soprano, contributed a group of songs. She was heartily applauded for her beautiful singing by the appreciative gathering. The following numbers were interpreted by Mr. Gjerdrum's talented scholars: At School March (Streabos), Einar and Ethel Wennerblad; On the Meadow (Lechner), Alfred Esberg; Boy Scouts March (Grant-Saeffer), Bernhard Gjerdrum; Flashing Glances (Spaulding), Mand and Chaire Weidenmuller; Camp of Gypsies (Behr), Valjejo Gantner; Etude in A minor (Heller), Bessie O'Shaughnessy; Rocco Intermzzo (Alletter), Ernest Esberg; Blush Rose Waltz (Pearls), Spanish Dance (Moszkowski), John and Valjejo Gantner; Gavotte (Gluck), Ernest and Alfred Esberg; Etude in G minor (Heller), John Gantner; Minuet (Don Juan) (Mozart), Spanish Dance (Rogers), Adela Gantner; Kamenoi Ostrow (Rubinstein), Marlon Lehner; Intermzzo, Cavalleria Rusticana (Mascagni), Bessie O'Shaughnessy and John Gantner.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

EDITORIAL NOTE.—Owing to washouts on the railroads the Los Angeles letter arrived too late to be published in its entirety this week. We shall be glad to print the balance in the next issue.

Los Angeles, December 18, 1921.—Mishel Piastro played the Goldmark violin concerto at the last Philharmonic Orchestra Concert, then joined the ranks of great fiddlers in the estimation of the public and our own. Tone, technic and musicianship are highly developed. His interpretative faculties show depth and dignity, are always sympathetic in expressions. The selection of this big, difficult work in itself speaks well for the loftiness of musical ideals, for while a beautiful and effective work, it is none of those instrumental concertos that win the public easily because of its serene moods, and rather symphonic style, which is specially reflected in the elaborate orchestral score. However, Piastro intensified its beauty, increased its appeal through his playing which won him prolonged and profound applause of much cordiality.

Like all of the Auer pupils his bowing is wonderfully firm yet pliable, producing a tone of exquisite, often flute-like beauty. When in the last movement we did not think that his staccato has the brisk lightness in which Heifetz excels. On the other hand, his notes are warmer, sweeter, of delightful velvety timbre. Summing up, we have rarely heard more sympathetic, more finished playing, in which carrying power of tone, warmth, clarity and color was better balanced. His tones on the A and D strings seemed richest in color quality. In the Saturday night performance (the only one we attended) we did not always care for his playing on the E string, which at times was not absolutely true as to perfect purity of notes. Specially in the first two movements we were at times reminded of Eugene Ysaie, for Mr. Piastro's refinement of legato work is exceptional.

Mr. Rothwell rendered an admirable accompaniment. Nevertheless we felt that the tonal background was uneven in colors too much saturated, as that the solo violin stood out plastically enough or to best advantage. Not that the orchestra was too loud or Mr. Piastro's tone did not rise beyond it well. Not by any means, but from the point of style we hardly think that the most effective balance of tone color, that "light and shade" on the orchestral part was sufficiently delicate. While the orchestra score is richer in material and development than those of most instrumental concertos, yet we think that for the sake of style a considerable cut in the orchestral complement would have placed it at more appealing "distance," as it were. Then its volume of tone would have decreased and the thematic background become more transparent and the solo passages would have been silhouetted still more effectively.

Tschaikowsky's Fourth, that ever popular symphonic "war-horse," made a strong impression. Conductor Rothwell gave it a dynamically strongly accentuated reading. We felt that there was a disturbing tendency towards tone-volume exceeding even the quota Tschaikowsky's high-voltage emotionalism justified. Trumpets and trombones were frequently unpleasant in their strident blasts. Preference to massiveness to tone subdued beauty of tone color also in the strings and woodwinds of the first and fourth movements. Even the pizzicato scherzo did not come quite as light as last year, not as airy or distinct. The woodwind section was a bit hectic in the middle-section of that movement. All the more satisfactory was the coloring and phrasing in the second movement when the cello sounded lusciously in conjunction with the strings. A special compliment we would like to play to the double-bass section, and in particular to its leader, Ernest Huber, of whom a friend of ours remarked aptly, "that if one could not hear, merely to observe his playing would be a musical delight." Apropos, Charles L. White, timpanist, was at his best in this program. There was music in the reverberations of his finely tuned kettle drums.



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Brilliant, sometimes heavy and brassy, too, came Dvorak's Carneval Overture, which closed the concert buoyantly.

If sincerity of applause alone had to "tell the story" then the second concert of the Los Angeles Trio just the same would stand out as an unusual event in our musical life here. Excellent ensemble work marked the playing of the Brahms C minor trio and that of the Smetana G minor trio. Ilya Bronson's 'cello playing proved the strong binding medium, as it were, between Miss Hope's well tempered piano playing and the finely chiseled violin part of Calmon Lubovisky.

Principal interest in the concert rested with the local first performance of Busoni's piano and violin sonata No. 2 in D minor, both on account of its interesting contents and the remarkable performance. This composition of the great pianist has in parts much to tell and then sounds inspiring, as in the first section, and the episodes following the Bach Chorale which is bodily enshrined in the work. Modern in a general way, the work is never harmonically ostentatious, specially as the themes have eloquent melodic character. It is blessed often with spontaneity and then fascinates, but we are not certain that it gains in its entirety upon repeated hearings. All the same, we believe it an important contribution to the modern literature for violin and piano, though we doubt whether it will be a regular repertoire work on account of inequalities. It adheres to the sonata form but freely, divides itself into longer sections which follow each other organically.

Pianists and violinists will find it a grateful composition. The piano part is characteristic of the virtuoso Busoni, manifold in detail and difficult. Miss Hope unfolded it with winning discrimination of its moods and dynamic effects. Calmon Lubovisky, since his entering the Trio, has his greatest opportunity to exhibit his splendid musicianship, a comprehensive expression used in its full extent. Technically strongly equipped he exhibited his innate musical feeling through fine phrasing and nuancing. Occasionally his tone is harsh, but that is fully outweighed by the elegance of his playing and distinct expressiveness of his work. The performance of the work was a real triumph for both performers.

We have stated on previous occasions that the annual Messiah performances by the Los Angeles Oratorio Society under John Smallman have become a much beloved tradition among Angelenos. Which means that this ever-radiant work has been endeared to many people who otherwise do not go often to con-

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certs. When a veritable downpour set in Saturday night and lasted all Sunday we had our misgivings as to the box-office aspects, but were overjoyed in finding that every seat in the Philharmonic Auditorium was occupied, the audience including a good many well known musicians.

John Smallman's Messiah interpretation is most likable and if anything has gained in strength of spirituality and character of style. His tempos are well chosen, which led to pleasing contrasts, precise readings of the choruses—we had the score before us—and musicianly working-out of the fugues. There always was good feeling prevalent, leading to majestic climaxes of uplifting force of expression. Evidently, the rehearsal time has been well applied by him. Miss Lorna Gregg, the accompanist, and his 225 singers.

Gratifying in itself was the choice of resident singers of the solo quartet, even if it brought work of varying merits. Mrs. C. Norman Hassler, soprano, was distinctly enjoyable surprise to us. She possesses a charmingly clear and warm medium of evenness in all registers, which voiced the spirituality of this music effectively and due human appeal. Occasionally her florid passages might have been more distinct, though diction was never lost. This artist was enthusiastically applauded. Lawrence Tibbet ranks next with beautiful baritone material of similar qualities. If Mr. Tibbet can gain in color and depth of his lower notes and add to the pliability of his organ he will be one of our leading singers. His singing, too, appealed greatly to the audience. There was yet a certain coolness and sameness of expression in his interpretation which he undoubtedly will overcome as he enters deeper into the interpretative element of this part. We do not think that Ralph Laughlin and Mrs. Elizabeth Moser Biehl have already the vocal means or versatility to cope with the tenor and contralto parts, for they do not possess that vocal force and command of their voices, nor the amount of personality Handelian music requires. They also received a generous share of applause.

Dr. Ray Hastings was a welcome figure at the organ, whose assistance lent grandeur to the performance. Among the members of the Philharmonic Orchestra Mr. Drucker stood again out favorably in that trumpet solo famous for its high notes which he takes so well. A review would not be complete without giving due credit to John A. Wilferth, the president of the Los Angeles Oratorio Society, on whose shoulders rests the main burden for the many and trying executive duties the successful fulfillment of which is necessary for such a big undertaking.

Professor Thilo Becker, the noted piano pedagogue, and Mrs. Otie Chew-Becker, well known violinist and instructor, have left for Paso Robles, where they will be guests at the Christmas dinner table of Ignaz Padewski. They also plan to visit Dr. and Mrs. Helen Thorne at Santa Maria.

In spite of Christmas preparations there was a large audience at the Auditorium that applauded warmly the program of the Woman's Lyric Club under J. B. Poulin. Among the specially pleasing numbers were Saint-Saens'

Night with Pauline Dohrman as gladly welcomed soloist, also the Mandoline by Debussy with its delicate shadings. Two notable American works were Asches of Roses by Rosseter Cole and MacDowell's Gnomes, effectively arranged for chorus by Mrs. Hennon Robinson, the artistic pianiste of the organization.

Margaret Messer Morris, soprano, deserves special thanks for choosing the Song of the Robin Woman from Cadman's opera Shanewis. We have always contended that this song and the Boat Song of this music drama will come to be found on many programs of singers. (Also when is this much talked-off presentation of Shanewis here to come nearer to reality?) Miss Messer's clear, sympathetic soprano voice made her group one of the most enjoyable events of the concert. Neither Miss Annie Stockton Howell nor Miss Evelyn Pickrell seemed musically convincing as the soprano and violin soloists of the evening.

Umberto Sorrentino, Italian tenor, who is at his best in quieter moods, produces appealing tones of mellow quality. But in dramatic numbers he is limited as to range and timbre of voice. He has disturbing mannerisms but the sincerity of his expression and warmth of singing won him generous applause.

Conductor Poulin and Mrs. M. Hennon Robinson, too, found cordial recognition, specially after the dramatic Miserere from Trovatore.

As an aftermath to Los Angeles Music Week the National Bureau for the Advancement of Music in New York City, C. M. Tremaine, director, has printed the lecture by Eva Frances Pike, president of the Los Angeles Music Teachers' Association, delivered by her before the State Convention of California Music Teachers in Oakland last July, giving a resumé of the week. Interesting data are preserved in the four-page leaflet which undoubtedly will be of value to organizers of music weeks. In fact, Mr. Tremaine states that it belongs to the music week propaganda literature most frequently desired.

Commemorating the death of Camille Saint-Saens, one of the foremost composers France has given to the

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world, Walter Henry Rothwell, conductor of the Philharmonic Orchestra, at once has begun preparations for an entire Saint-Saens program to be given in the very near future. This program will feature the many-sided talent of the great composer in its various expressions through instrumental selections from his symphonic and operatic works, as well as in solo numbers selected from his music-dramatic creations and instrumental concertos. Detailed announcement of the program, specially of the solo numbers, will be made upon completion of negotiations entered with vocalists, concert pianists and violinists.

Music at the Theatres

At the California.—As Edwin Schallert of the Los Angeles Times remarked about this week's program at the California, it offers "popular music played in classic style and classic music in popular style, resulting in a satisfying combination for the theatregoer." Conductor Elinor and his capable ensemble played the Guarany Overture by Gomez, selections from Herbert's Sweethearts and Whiting's Foxtrot (Bimini) with fine appeal. Details find good attention, so that the individual selections have due coloring, warmth, dynamic accentuation and impressive precision. Rimsky-Korsakow's Chant Hindou, too, came effectively as D. H. McKenny's saxophone solo. The timbre of this instrument is well fitted for this plaintive song. These concerts, played three times daily, continue to be a worth-while addition to music in our theatres.

Next week the program offers Verdi's overture to *La Forza del Destino*, Irish Rhapsody for harp solo (Hubert Graf) by Pinto, Marchetti's Bolero from *La Fete de Seville*, and the Arabian Foxtrot Sheikh by Snyder. Somehow we think Mr. Elinor could well afford to strike out a little more forcefully in regard to program selections. His work so far fully justifies higher aims, specially as his manner of presentation and the fine quality of his ensemble are strong assets toward success. There is no doubt in our mind that the general public is ready to taste somewhat more substantial musical food, particularly as we have good faith in the proper preparation of such heavier fare. We would like to hear a more pronounced accent on Managing Director Miller's slogan of "more and better music in the picture house."

At Grauman's Theatre.—Program, which includes also the soloist of course, and presentation were in fine accord at yesterday's Sunday morning concert, directed by Misha Guterson with many and characteristic detail effects. It drew a large audience in spite of the rain. No doubt, the return engagement of Mme. Estelle Heatt Dreyfus considerably contributed to this testimony of appreciation. Conductor Guterson produced brilliant tonal and dramatic readings, specially of Carmen and Rimsky-Korsakow's *Capriccio Espagnol*. Rhythm, phrasing and coloring was brought out in sweeping style, which also indicated the close understanding of director and players as well as fine material in the orchestra. Popular as these selections are in their appeal they require brilliance of playing, and a typical sense of musical values which they found fully. The rich orchestration was carefully and at the same time spontaneously unrolled like paintings of glowing colors. That the audience was more than pleased but strongly impressed became evident in the warmth of applause.

Mme. Estelle Heatt Dreyfus again proved herself as an artist of universal appeal. Her sympathetic personality won the audience at once when she preceded her group of Spanish songs with a few remarks, that enhanced the human message and artistic significance of her selections. She is not only a connoisseur of Spanish songs, not only sings them in the style their innate nature demands, but she gives them life, unostentatiously, simply through power of expression. That her "message" struck "home" was fully evidenced by the thanks of the public.

JACK EDWARD HILLMAN'S SUCCESS

Petaluma Daily Courier, Nov. 29, 1921.—Too much praise can hardly be accorded the songs and fine voice of Jack Edward Hillman. His dramatic, full baritone, used in a wide range and character of songs, won his hearers. Massenet's *Elegie* and Vislon *Fugitive* were worth going far to hear. Of the more modern music, Di Noguero's *Muleteer* was surely sung by a voice peculiarly fit. All the World Loves a Lover and Drink to Me Only With Thine Eyes were among the encores given.

Petaluma Argus, Nov. 29, 1921.—I could dwell a week upon Persinger's work had I the time, the vocabulary and the other things, but must not forget the other factor of the feast, Jack Edward Hillman. A charming personality, a stage manner that cannot be excelled; a rich, sweet, powerful baritone with ranges almost to tenor and nearly to bass; a voice that can pour out in stentorian volumes and then modulate to the most plaintive sympathy; that is Hillman. His every number was a gem and his groups, too, were wonderfully selected, the plaintive following the lively and animated. His Mammy Song was immensely popular, but he was grand in all numbers and his Cargoes, his Lorraine, Lorraine, Loree, both unusual, and the Muleteer in real bolero tempo, all were rare efforts. His final encores, Drink to Me Only With Thine Eyes, and All the World Loves a Lover, the popular Betty Ballad, were beautiful beyond description.

His wide range from Massenet's *Elegie* to some of the bold, forte conceptions above alluded to show his great versatility. His dramatic ability is unquestioned.

The more I think of the several numbers, the more I would like to say, but there must be a limit. It can all be summed up in one word, and that is the most superlative expression of "grand." And I cannot find the word. Those I know are all too weak.

Christmas Music Echoes To New-Old Themes

By WALTER ANTHONY

Fritz Kreisler used to say, during the stress of the war days, that it would later be the duty of artists and of art to restore the world to its senses when the shouting and the tumult died. He believed that the mutual sympathies engendered in a common understanding of great music would be a more effective agency towards peace and good will than all the intrigues or even the sincere plans of statesmen could devise.

He told how, during his six weeks as a soldier fighting on the Russian front, the hosts of Austria, entrenched, used to listen to the slugging of the enemy, but a few yards removed, also entrenched in the grave-like confines of infantry shelter; and how, after the Slavic voices ceased, if the singing was good, the Austrians would applaud, and, in their turn, sing their songs—their songs of peace, home and romance, of course, not their war songs—to the applauding Slavs whom soon it would be their business to kill, or their duty to be killed by.

The amenities of war-music!

But now there is peace and it is Christmas.

Hitherto, in those pre-war days when no one realized the blessings of peace, our Christmas music was almost exclusively of English or German origin, with perhaps a melody or two from Brittany and the Roman *Adeste Fideles*, which never grows old. Carols from the days of Henry Purcell, who founded English music and is still waiting for the superstructure to be erected; Silent Night, from Teutonic store of melody; prim antenars carefully written by English composers and perhaps the French Adolphe Adam's *Cantique de Noel*, constituted our musical fare.

This Christmas we are invited to a novel, a fitting and an appropriate banquet of music and one that will help to realize the suggestions contained in the holiday season.

Mischa Guterson, after discussing the plan with Mr. Sid Grauman, has proceeded in the construction of a program for Sunday morning, December 25th, that ought to draw to the Grauman Million Dollar Theatre, Los Angeles, everyone able to go—that is, everyone that has an ear for the glories of fine, thrilling and noble music. It will be essentially a Russian program—Christmas will be celebrated in melodies and harmonies traditionally sung in the Russian Church and by believing Russian peasantry. There will be contrasting numbers, of course, but the featured offerings will be essentially Slavic, and thus, though age old in ancient Kiev, brand new to American music lovers.

To give atmospheric presentation, there will be robed singers, chiming bells and the chanting of ancient ritualistic hymns, though these in modern arrangement will not be formidably strange, but new with an archaic beauty all the more fresh since, though new to us, it is as old as civilization.

Mr. Grauman's impulse in presenting this concert is harmonious with his scheme, wherever possible, to add to the delights of grand music the informing voice of culture and unobtrusive instruction.

Elsewhere in this issue the program in full is unfolded.

CHRISTMAS AT OLD ST. MARY'S

The Nativity of Our Lord will be celebrated with splendid ceremony and beautiful music at Old St. Mary's Church, Paulist Fathers, 660 California street. All the choir and musical arrangements are under the direction of Miss Marie Giorgianni, who has attracted for many years to the Paulist Fathers Church the best music lovers of San Francisco. The services of Christmas will open with a Solemn Mass at midnight, Christmas eve. This Midnight Mass, and also the Christmas Day Solemn Mass, will be preceded by the singing of Nativity Carols by two boy choristers. The Carols to be sung are: Angels We Have Heard on High, Gloria in Excelsis Deo, Holy Night, Silent Night, and Little One How Sweet Thou Art!

The Mass sung by the choir at midnight will be the Missa de *Nativitate Domini* by Tozer and includes the Kyrie, Gloria, Graduale (Noel), Credo, Offertory (*Adeste Fideles*), Sanctus, Benedictus, Agnus Dei.

The Christmas Day Low Masses are at 6:00, 7:00, 8:00, 9:00, 10:00 and 11:00 o'clock and a Solemn Mass at 12:00 o'clock noon. The choir music at this Mass will be as follows: Introit—Lux Fulgebit Hodie Super Nos (Gregorian), Kyrie—Andante con moto quasi Allegretto (Beethoven); Gloria in Excelsis Deo; (a) Et in Terra Pax (Allegro) (Beethoven), (b) Qui Tollis Peccata Mundi (solo and chorus) Andante (Beethoven), (c) Quoniam Tu Solus Sanctus (Allegro Maestoso) (Beethoven); Graduale (Noel) (Adam); Credo in Unum

Deum; (a) Patrem Omnipotentem (Allegro con brio) (Beethoven), (b) Et Incarnatus Est (Adagio), male voices (Beethoven), (c) Et Resurrexit (Allegro) (Beethoven); Offertorium; *Adeste Fideles*, Melody traditional, (arranged by Novello); (a) Sanctus (Adagio) (Beethoven), (b) Pleni Sunt Coeli (Allegro) (Beethoven), (c) Benedictus (Allegro ma non troppo) (Beethoven), (d) Agnus Dei (Poco Andante) (Beethoven), (e) Dona Nobis Pacem (Tempo de Kyrie) (Beethoven); Recessional; Though Poor Be the Chamber, Come Here and Adore (Gounod).

All the music will have organ and orchestral accompaniment. The same program of music will be repeated on New Year's Day.

The Midnight Mass will be celebrated by the Reverend Edward T. Mallon, C. S. P. The Christmas Day Mass will be sung by the Reverend Superior of the Paulist Fathers, William J. Cartwright, C. S. P. The Reverend Father Orison J. McMullen, C. S. P., will preach the sermon at the last Mass. Father Stark will celebrate Mass for the prisoners at the County Jail. Father Bradley will have special services for the six hundred Chinese children of the Paulist Fathers' Catholic school. One of the Fathers will conduct services at the Goat Island Naval Training Station, assisted by Miss Ingeborg Lie and Mr. Will Wallace of the St. Vincent de Paul Society. The altar and floral decorations of the Old St. Mary's Church will be under the artistic care of the Sisters of the Holy Family and of Mr. John Casey, faithful sexton of the church.

GLUCK AND ZIMBALIST SOON

San Francisco music lovers have read with considerable interest the recent announcement from the offices of Manager Selby C. Oppenheimer that he would bring to San Francisco for one joint recital the famous soprano, Alma Gluck, and her equally famous husband and violinist, Efrem Zimbalist.

The combination on one program of this past mistress of the art of beautiful singing and the Russian violinistic genius has created record-breaking audiences throughout the East. Madam Gluck has not appeared in San Francisco, where she is a solidly established favorite, in many seasons, nor has the magnificent playing of Zimbalist been very recently heard by our music lovers.

Realizing that with but one appearance possible, Manager Oppenheimer has engaged the Auditorium for this event on Sunday afternoon, January 29th, knowing full well that there will be many thousands who will want to hear these favorite artists.

Mr. and Mrs. Zimbalist, together with their daughter, Marie Virginia, and young Efrem Jr., accompanied by a retinue of nurses, secretaries, etc., and including Eleanor Sheib, pianist, are journeying westward per private car.

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Again will Anna Pavlova, the incomparable and most beloved of all dancers, come to us fresh from Paris, London and New York triumphs. With an ideal organization, including twenty of the world's premier dancers and danseuses, and with a group of new ballets, which have been stamped with approval of the world's capitals, and with a revival of many of the ballets with which she is so closely identified, and which served to bring her international fame, Pavlova will visit us for a week's engagement, including six nights and Wednesday and Saturday matinees, at the Century Theatre, formerly Curran, beginning Monday night, January 16th.

This was one of the few cities which she visited on her limited tour of a year ago, preceding which she had been away from the North American continent for four years, during which time she ripened her art and developed her repertoire in Central and South America, Spain, France, Belgium and England. This time she brings complete new productions of scenery and costumes for her novelties, and also for the older favorites, which were given new equipments for the Paris and London engagements of last spring and summer.

Pavlova has chosen those ballets and divertissements which have won the most popularity in this country in former years. To these she has added those new works which have won the greatest measure of approval from foreign critics and which have never been shown in America before. The result is an attractive list of eleven ballets and thirty-two divertissements. Four of these ballets never presented in this country before are *Dionysius*, *Fairy Tales*, *Coppelia* and a Polish ballet. Those included last year and again carried for their popularity are *Snow Flakes*, *The Fairy Doll*, *Chopiniana* and *Amarilla*. Another, *The Magic Flute*, is a welcome revival that has not been given in this country since eight years ago. Of the divertissements, fourteen are new to this side of the Atlantic, while the other eighteen are familiar favorites of other years here.

Manager Selby C. Oppenheimer, under whose management Pavlova appears in San Francisco and in Oakland on Monday and Tuesday nights, January 23rd and 24th, is now receiving mail orders for all performances during the engagement.

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ALCAZAR

The greatest holiday attraction in years has been prepared by Belasco & Mayer for Alcazar patrons, beginning Christmas Day, December 25th. It is Three Live Ghosts, New York's rib-tickling success, acclaimed as the greatest and funniest comedy in years. Filled with amusing happenings that are said to make the audience fairly rock with laughter, the play, nevertheless, contains a plausible plot told in interesting and entertaining fashion. There are thrills aplenty and sufficient romance to please the most fastidious, but it is in its appeals to the risibles that the piece has made its mark in theatrical annals and the fun flows with freedom and abandon from the first curtain to the final scene. The Alcazar players, always at their best in comedy, will be found reveling in the many delightful roles the vehicle affords. Gladys George and Dudley Ayres will appear in the chief parts with Emelie Melville, specially engaged, for an important characterization, and all of the other members of the company will be in the cast. Stage Director Hugh Knox has been preparing for some time for this play and promises an adequate scenic production. There will be an extra matinee Monday, December 26th, and two performances New Year's eve, beginning at 7:30 and 9:45 p. m., and an early reservation of seats is recommended by the management.

This week the revival of *Smilin' Through*, presented again by special request, is filling the Alcazar to capacity. Gladys George has achieved her greatest triumph in the dual role in this comedy classic, while Dudley Ayres has stamped himself as a character actor of great ability in the same play. The sumptuous scenic investiture adds greatly to the enjoyment of the production.

Madame Rose Reida Cailleau presented several of her young vocal students in an informal recital which was held in her attractive studio on Saturday afternoon, December 17th. This affair attracted a large gathering that displayed unusual enthusiasm over the endeavors of the pupils. These pupils gave a very creditable demonstration of the high standard of Madame Cailleau's tuition. The following numbers

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rendered: (a) L'Heure Exquise (Hahn), (b) Irish Love Song (Lang), Katherine Bentley; (a) Irish Lullaby (Needham), (b) Seguidilla (Bizet), Miss Corinne Keefe; (a) Duets—Oh! That We Two Were Maying (Nevin), (b) Whispering Hope (Hawthorne), Madame Cailleau and Mrs. J. W. Reid; (a) Ouvre tes yeux bleus (Massenet), (b) When Love is Kind (Old English), Miss Elizabeth Magee; (a) Petites roses (Cesek), (b) You, Dear and I (Clarke), Miss Sue Thorne; (a) Noon and Night (Hawley), (b) Serenade (Gilberte), Miss Marian Dunne; (a) Pirate Dreams (Huerter), (b) Lullaby (Gretchaninoff), Miss Margaret Mack; (a) Elegie (Massenet), (b) Refrain (Kreisler), Mrs. A. Appleton; (a) Aria—Mignon (Thomas), (b) Rahn (Curran), Miss Caroline Bruener; (a) The Sacrament (MacDermid), (b) Clavelitos (Spanish Folk Song), Miss Helen Mauser; (a) Papillon (Fourdrain), (b) Tes Yeux (Rabey), Miss Beulah Masterson; (a) Caro mio ben (Giordano), (b) Faîtes lui mes aveux—Faust (Gounod), Mrs. Carolyn Graham; (a) Jean (Spross), (b) Parla (Arditi), Miss Margaret O'Brien; (a) On Wings of Music (Mendelssohn), (b) I Passed by Your Window (Brahe), Miss Arline Bahls. Mrs. J. Bauman at the piano.

FLORENCE MIDDAGH AT CALIFORNIA

Florence Middaugh, contralto, will be the solo artist at the California Theatre tomorrow morning, offering the aria, *Ah Rendimi*, from *Mitane*, by Rossi. Miss Middaugh, during the past season, has given numerous programs for various clubs and is planning some very interesting ones for the coming season. Her voice is a rich contralto of wide range and tone color. Her early training was received in New York City, but she later went to London to complete her musical education. Miss Middaugh is especially noted for her correct pronunciation and pure enunciation, and has featured all-English programs with marked success. Her programs include also songs in French, Italian and Russian. Herman Heller will conduct his fifty artists in the following symphonic numbers: The Queen of Sheba, march by Gounod; Gold and Silver, waltz by Lehar; *Galleria Rusticana*, selection by Mascagni, and *Mig* Overture by Thomas.

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2:45 P. M.

PROGRAM

Suite	Bach-Mahler
Symphony No. 1	Beethoven
Prelude and Love Death from	
Tristan and Isolde	Wagner
Tannhauser Overture	Wagner

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MUSIC AT FIRST CONGREGATIONAL CHURCH

A very beautiful new organ is being installed in the First Congregational Church and Uda Waldrop will have the distinction of being the first organist to play upon it. Mr. Waldrop has arranged the following delightful musical program was performed at the church on December 16th: Hallelujah Chorus from The Messiah (Handel), Uda Waldrop; Vale (Russell), Marguerite Raas Waldrop; Violin Obligato, Rudy Seiger; (a) Largo from The New World Symphony (Dvorak), (b) Minuet (Bocherini), (c) Jubilate (Henschel), Uda Waldrop; Ah Moon of My Delight, from A Persian Garden (Lehmann), Charles F. Bulotti; The Old Refrain (Kreisler), Rudy Seiger; Oh That We Two Were Maying (Nevin), A Book of Verses, from A Persian Garden (Lehmann), Marguerite Raas Waldrop; Charles F. Bulotti; (a) Chant Hindou (Bemberg), Violin Obligato, Rudy Seiger, (b) Petites Roses (Cesek), (c) Night Wind (Farley), Marguerite Raas Waldrop; The Wanderer, from the Family Club Play, The Fountain of Youth, 1920, Lyric by Edmund Cobblitz, music by Uda Waldrop, Charles F. Bulotti; (a) La Gitana (Kreisler), (b) Berceuse (Seiger), Rudy Seiger; (a) A Fairy Lullaby (The Song of Wakkulahi), from the Family Club Play, The Fountain of Youth; words by Edmund Cobblitz, music by Uda Waldrop, (b) Life Eternal, Marguerite Raas Waldrop; Finale in D (Lemmens), Uda Waldrop.

CHAMBER MUSIC CONCERT

(Continued from Page 1, Col. 2)

the perseverance and persistency with which he has invariably and courageously endowed his association with the Chamber Music Society is bringing those desirable results which ever follow in the wake of justified confidence.

MUSICIANS' CLUB HEADQUARTERS

(Continued from Page 1, Col. 4)

Brooks at the piano. The entire selection of compositions were interpreted with fine taste and musicianship.

Not until a late hour did the hosts and guests separate, pleased with the conviction that the Musicians' Club of San Francisco is at last on the high road to success and will undoubtedly develop into one of the best known and most influential organizations of professional musicians in the country. Since San Francisco possesses the best element to be found among musicians in any community, and since many of them possess the energy and ambition to make things hum, the Pacific Coast Musical Review is not reluctant to assert that anyone not eager to become a member of this club does not possess the necessary ambition to gain distinction.

PROMISING YOUNG PIANISTS

George Kruger not only sustained his reputation as a concert pianist of the highest class, but in addition furnished the Sequoia Club of San Francisco and its numerous guests with a rare treat by presenting Miss Frances Duff and Miss



FRANCES DUFF and LEONA SPITZER

Two Unusually Gifted Young Pianist Pupils of George Kruger Who Scored a Decisive Artistic Triumph at Sequoia Club Hall Last Week

Leona Spitzer, two of his most talented pupils, at a concert given on December 15th. Miss Duff's number on the program, Schumann's Concerto, op. 54. A minor, was played with exquisite delicacy, disclosing a touch and singing tone of most pleasing sweetness. Equally well rendered was Chopin's Concerto, op. 11, in E minor, by Miss Spitzer, particularly the second movement, which served to demonstrate the young player's exceptional temperament and artistic feeling coupled with rare facility in interpretation.

Both young ladies were the recipients of warm congratulations upon the success of their San Francisco debuts and splendid futures as pianists were predicted for them. Mr. Kruger deserves great credit for the development of these unusually artistic young players. As his own contribution to the program Mr. Kruger gave his usual delightful interpretation of Chopin's Nocturne, op. 15, and Polonaise, op. 53, and its masterly handling received enthusiastic approval.

The Duo-Art Company arranged a program with Percy Grainger which crowded Aeolian Hall the afternoon of December 2nd, when in connection with the instrument, Mr. Grainger not only played solos, but accompanied himself in the first movement of the Grieg concerto. It was rather an uncanny thing to do but the audience liked it, and Mr. Grainger, as always, was in good mood, and enjoyed it as much as his hearers.

If you wish to become famous you must be known and in order to become known you need publicity and there is no more dignified way to gain publicity than by dignified advertising. If advertising is undignified then fame is undignified.

S. F. MUSICAL CLUB'S CHILDREN'S DAY

The San Francisco Musical Club will give a Children's Day at the Palace Hotel ballroom Saturday morning, December 17th. As on other years the program will be for children, old and young, ending with a Christmas tree, candy and other sweets.

On the program will be songs and dances by a group of kindergarten children under the direction of Miss Sarah Wafer; a group of eight children in Debussy's Pollywog Cakewalk, directed by Mrs. Agnes Kalmen Rush; a Christmas Story danced by Miss Dorothy Manners Dreifus; Swedish folk songs sung in costume, by Mrs. Beckman, and Thiele's Kinder Symphony, rendered by club members under the direction of Miss Maude Wellendorf.

Christmas carols will be sung by the club choral before the Christmas tree while the good things of the tree are being distributed to the children.

UNINTENTIONAL DELAYS

Owing to the curtailed size of the paper it is impossible to print all the material which is intended for every current issue. And so our readers will occasionally find that an article that should have appeared during the week was held over. These delays are unavoidable and unintentional and we trust our friends will have patience with us until all the various articles intended for publication have been printed.

CHAMBER MUSIC CONTEST

Bruno David Ussher, our Los Angeles representative, wires us to call the attention of our readers to the fact that the contest for compositions for chamber music involving \$300 for the best work selected by a competent jury under the auspices of the California Federation of Music Clubs will close January 1st, and all manuscripts must be in the hands of L. E. Behymer, 705 Philharmonic Auditorium Building, Los Angeles, Calif., before that date. First performance of the winning work will take place at Music Club Convention taking place in San Francisco next year. \$100 contest for verses for California State Song also closes on that date, manuscripts to be filed also with Behymer. The winning composition to be published from fund of Los Angeles Music Teachers' Association.

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Splendid Program Presented by San Francisco Symphony Orchestra Under the Direction of Alfred Hertz, Including a Mahler Arrangement of a Bach Suite, Beethoven's First Symphony and Wagner's Tristan and Tannhauser Excerpts

By ALFRED METZGER

Notwithstanding the holiday season a large audience attended the fifth pair of symphony concerts which took place at the Columbia Theatre on Friday and Sunday afternoons, December 23rd and 25th, given by the San Francisco Symphony Orchestra under the direction of Alfred Hertz. The program was one of the very best of the season and while it did not contain a genuine novelty, it included a Suite by Bach arranged by Mahler which in its new form proved to be a work of certain new characteristics. While richly and—even at times—profusely scored for large orchestra, it nevertheless retained its old time suavity and lightness of conception. Specially impressive was the air with its fine, broad and resonant theme which in the hands of the string section of the orchestra was brought out with splendid musicianship and depth of feeling.

The first symphony of Beethoven proves that even at that stage of his career the master composer was in his full maturity of thought. While throughout the work the influence of his predecessors is apparent, nevertheless the genuine Beethoven spirit is felt frequently and no one knows better how to attain this special trait of the master than Alfred Hertz whose Beethoven conducting is one of our most pleasant experiences in attending symphony concerts. The orchestra here, too, showed itself thoroughly competent to bring out the spirit of the composition, and even the simplest and apparently easiest phrases were negotiated with care and sincerity, giving them an importance and accentuation which otherwise would have marred the performance. It was a most enjoyable interpretation and the audience gave evidence of its enjoyment in no uncertain terms.

The second part of the program consisted of two Wagner compositions, namely, Prelude and Love Death from Tristan and Isolde and the Tannhauser Overture. We have now listened to Alfred Hertz conduct these two works many times, but each time we hear new beauties and each time there appears to be a stronger and fuller tone in the big dramatic climaxes without marring the evenness of the ensemble. Unless a conductor is enabled by force of his genius to bring out these climaxes in their definite magnitude and vigor the entire effect of their musical value becomes nullified. And it is only possible to attain this thrilling climax when the tenderer and more lyric episodes are accentuated with proper poetic color. And herein Mr. Hertz shines specially. He succeeds in attaining these climaxes by striking and musically contrasts between the poetic and dramatic periods of a work and by gradually rising to the final emergency.

The audience responded nobly to this masterly exhibition of musico-dramatic force and after the conclusion of the Tannhauser Overture cheers rang all over the house. This proved in no uncertain terms the influence and stirring effect of this Wagnerian music which does not belong to any nationality, but which is universal in its appeal, because it touches sentiments and emotions far beyond the narrow confines of national borders. Such music is broader than political limits. It appeals to intelligent men and women everywhere and the fact that it can arouse an audience to cheers is in itself proof of its universal appeal.

ARRILLAGA MUSICAL COLLEGE

A very enjoyable recital was given at

the Arrillaga Musical College on the evening of December 15th, when Miss Louise Massey, a new member of the faculty, made her initial appearance here. It was a large audience that greeted Miss Massey on this occasion, and its appreciation, manifest throughout the evening, was enthusiastically demonstrated at the finale of Gounod's beautiful song, Bion-

Public Spirited Citizens Furnish Fund to Give Music Lovers an Opportunity to Enjoy Daily Organ Recitals to be Given by Distinguished California Organist at Noon Except Saturdays and Sundays at First Congregational Church

By ALFRED METZGER

One of the most important announcements made in San Francisco recently is the plan to give daily organ recitals at the Congregational Church at noon, except on Saturdays and Sundays, by Uda Waldrop, the municipal organist, and one of the best known artists, composers and pedagogues in the United States. The financial responsibility for these events is borne by a number of public spirited citi-

Waldrop for this task, for he is singularly well fitted to present the right kind of programs in the right artistic manner. We do not doubt that these noonday recitals will become very popular among the very people least able to enjoy good music, and they will contribute not a little toward educating the younger generation in an appreciation of the better music, thus creating more and more converts to the cause of symphony and chamber music concerts. Mr. Waldrop will also be enabled to increase interest in the municipal organ recitals so that greater energy is being revealed by those in charge of the municipal organ events.

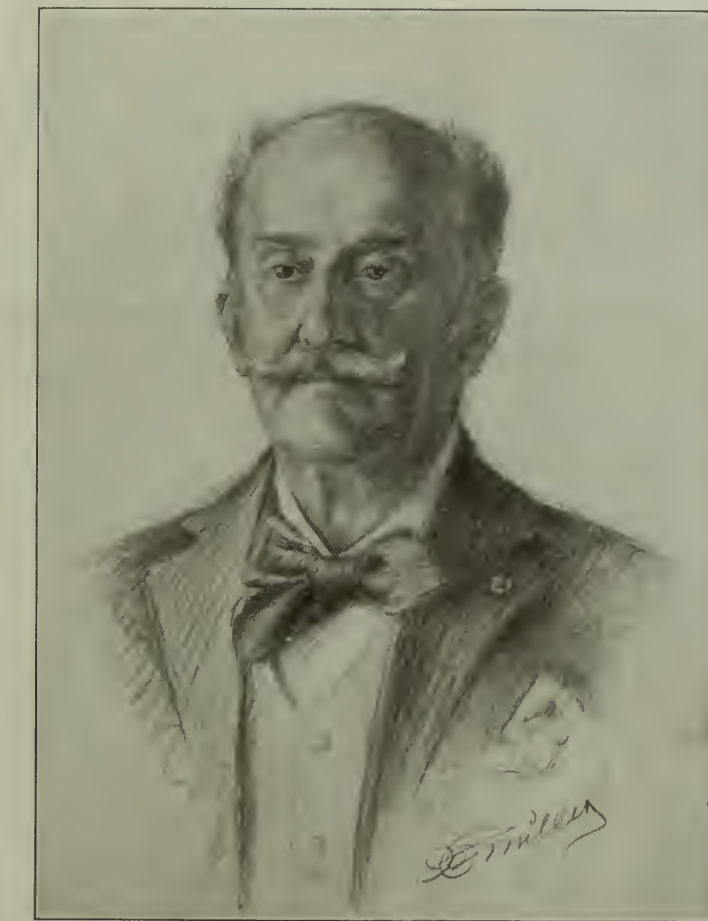
Mr. Waldrop, of course, will retain his position as municipal organist and also as choir director and organist of St. Luke's Episcopal Church, and the Vestry of this church expressed its delight upon Francisco and Mr. Waldrop upon the good fortune to find prominent citizens thus genuinely public spirited. The organ and auditorium of the Congregational Church are specially suited to such a purpose. Only recently a new echo organ has been installed and improved and the First Congregational Church is centrally and conveniently located for such a purpose. Mr. Waldrop had the honor to open this new organ on Friday evening, December 16th, in the presence of a record audience that crowded every available space in the church.

During the occasion of the Sousa Band concerts Mr. Waldrop appeared at every event, creating an excellent impression and adding to his already wide reputation as brilliant organ virtuoso. This additional opportunity will give him further chances to broaden his experience and ability and to convince thousands of additional admirers of his invariable ingenuity and skill of technic as a musician of the first rank. Mr. Waldrop is specially fortunate in his ability to select the right kind of programs and we expect that these recitals will be crowded and will prove beyond a doubt that the San Francisco people can be induced to enjoy organ music provided the right kind of organist and the right kind of programs are chosen to interest the masses.

This move is one of the most praiseworthy and likely one of the most effective to spread the gospel of music in San Francisco, and it no doubt may lead to further philanthropic efforts on the part of those with ample means and a genuine will to do good where it is most needed. The first of these events will take place at the First Congregational Church next Tuesday noon, January 3rd, and a specially attractive and appropriate program has been chosen for this occasion by Mr. Waldrop.

SOUSA CONCERTS GREAT SUCCESSES

This is rather late in the day to comment at length on the concerts of Sousa's Band, but again it was demonstrated that Sousa is unique in his particular field of artistic endeavor and he still has a great following which would have shown to much better extent had the events not come in the midst of the holiday season. On Sunday, December 25th, the twenty-fifth anniversary of the first performance of the Stars and Stripes Forever March, Sousa was presented with the colors upon special request from Washington, and the scene was quite an inspiring one. Soloists, band and leader combined to make the programs the finest possible of interpretation by an organization of this kind.



SIR HENRY HEAMAN

Dean of Pacific Coast Violinists Who Just Returned from a Five Months' Absence in the East as Sketched From Life by L. C. Miller (See Page 3, Col. 2)

dina, Miss Massey, whose voice is rich and pliable in texture, skillfully interpreted with artistic nuance the well-chosen numbers on the program, which ranged from compositions of the early Italian composers to selections from the contemporary ones of today.

Mr. Vincent de Arrillaga, who accompanied Miss Massey on this evening, played two solo numbers, Scherzo B flat minor (Chopin) and En Route (Godard), the interpretation of which stamped him as an artist in the true sense of the word. His playing was brilliant and his technic assured. In En Route, the Spanish temperament of the player revealed itself in the many colors and the delightful rhythms which he used as masterful strokes in his tonal picture.

zens who wish to contribute their share toward the enjoyment of music lovers not able to pay for musical events and who owing to their employment are not frequently enabled to attend concerts. The beneficiaries of these concerts include young men and women engaged in clerical work at stores and others dependent upon long hours of work for their living. The noon hour has been chosen to give these people a real period of recreation during the work day, and it is believed by those responsible for these concerts that thousands of music loving working people will be pleased to take advantage of this splendid opportunity.

We congratulate the committee in charge of these events for selecting Uda

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TWENTY-FIRST YEAR

Clarence Eddy, the eminent American organ virtuoso, who made so many friends during his residence in San Francisco, writes us from Chicago the following encouraging and enthusiastic letter dated November 27th: "Accept my sincere congratulations upon your twenty-first anniversary edition. It is a splendid number full of vital interest from start to finish. I have read it from cover to cover, and you may well be proud of your achievement. This would seem to be a banner season musically on the Pacific Coast, and I admire the wonderful enterprise of your leaders in the field of music."

By the way, we note in Eastern papers that Mr. Eddy has been unusually busy with concert work and teaching. From January 15th to February 15th he and Mrs. Eddy have been booked for a concert tour through Florida. We can never quite forgive certain wealthy people in San Francisco for permitting Mr. Eddy to leave here, for a great opportunity was lost from a musical point of view.

Miss Marjorie E. Young, the brilliant young pianist and teacher, informs us that in the Pacific Coast Musical Review of December 17th appeared a short item about the Mansfeldt Club concert wherein it is asserted that the Weber Konzertstück was played by Miss Rother and Miss Helen Schneider. Inasmuch as Miss Young played the solo it is but just to herewith publish this correction.

Dolores Leonard, pupil of Mrs. Jeanne Mulford, gave an excellent piano recital at Hotel Court ballroom on Saturday afternoon, December 10th, when the following program was presented: Inventions a Deux Voix (Bach), (a) No. XII, (b) No. XIV; Le Coucou (Daquin); Phantasms, op. 124 (Schumann); Visions (Schumann), (butterfly (La Vallee); Evening Song (Friml); Prelude, op. 28, No. 3 (Chopin); Papillon (Schutt); Witches' Dance (MacDowell); Shadow Dance (MacDowell); Airscape No. 2 (Debussy).

Miss Eva Mary Walker, artist pupil of Mrs. Pasmore-Brooks, and pianist in one of the big downtown cafes, is making a fine success with her solo playing as well as with the ladies' orchestra of which she is a member. Miss Walker is using only the very best music, but selected from among familiar standard repertoire solos, including the Chopin Military Polonaise, the E minor Waltz and A flat major Waltz, op. 42 (Chopin), the C minor Preludes (Rachmaninoff), Rustle of Spring (Sinding), Butterfly (Lavellee), etc.

Harry H. Hall, the well known New York manager, was in San Francisco last week looking for California artists to include in his Eastern lists. Mr. Hall is at present managing a number of distinguished artists, including Andre Polah, the Belgian violinist; Margaret Silva, the operatic soprano who, with possibly others, will visit the Pacific Coast next season. Mr. Hall is specially interested in securing some of the better known of our California artists. Lawrence, Strauss, Phyllida Ashley, Carol Weston, Miss Benjamin and others are already under his direction.

Henry Kjaahn, well known in San Francisco from his connection with the Music Student, a clever monthly publication published for a time in Los Angeles, and now vice-president of the Sherwood Music School of Chicago, is in San Francisco and expects to remain here for a time. Mr. Kjaahn will open a far Western office for the famous institution with which he is now associated

and no doubt will add to the prestige and support of the Sherwood Music School in this vicinity by reason of his delightful personality.

Sir Henry Heyman was host at an elaborate luncheon in honor of John Phillip Sousa, the famous band leader, at the Bohemian Club last Monday. A large number of Sir Henry's friends prominent in society and professional circles were present and were delighted with Sousa's magnetic personality.

The California Male Quartet of San Francisco and Oakland furnished the Christmas program at Hotel Del Monte, Del Monte, Calif. They were received with enthusiasm. They gave a concert Christmas eve, sang carols in the halls early in the morning, and later entertained at the mammoth tree. The quartet will appear at the big stag to be given by the Sons of St. George in January, and have many other engagements during the coming months. The members, all soloists of note, are Jennings Pierce, first tenor; Phillip Ashcraft, second tenor; Harry Borchert, baritone, and Scott Beebe, basso and director.

NOTRE DAME STUDENTS IN FINE MUSICALE

Although the Cecilian Musicale was given by students of Notre Dame in San Jose on November 18th we believe this event to be of sufficient interest to quote at this time from the San Jose Mercury-Herald as follows:

Artistically decorated with graceful palm leaves and an abundance of flowers, the Notre Dame College auditorium was yesterday afternoon the scene of the Cecilian musicale, given every year in honor of St. Cecilia, the patron saint of music, by students of the college of music. A painting of the saint in whose honor the affair was given with beautiful bouquets of flowers on either side, formed a most attractive feature of the stage decorations. Typical in every respect of the high standard of instruction afforded in the college of music was the afternoon's program which started with a Festal Chorus to St. Cecilia, splendidly rendered by the vocal classes, forming a chorus of 400 voices.

Violin solos were given by Felisene Estrabou and Virginia Matheu, the former playing Resignation from the opera by Dancla, and the latter Ballade and Polonaise from Vieuxtemps. Both showed themselves capable students of this most expressive instrument. Agile fingering and perfect bow work were noticeable in each selection. Violet Beebe capably accompanied both on the piano. Soprano solos by Helen Smith and Violet Bulmore were especially enjoyable features of the program. The former sang Will o' the Wisp by Spross, and the latter Nightingale Song by Nevin. Both possess voices of rare charm, and know how to use them. Margaret Jones and Ruth Clayton as accompanists added much to the delightfulness of these numbers.

La Flute Enchante by Mozart was rendered with splendid effect as a piano duet with Violet Beebe at the first piano and Thelma Calhoun at the second piano. Similarly delightful was the violin duo by Felisene Estrabou and Virginia Matheu. All the pathos and feeling of which the selection is capable was brought out with fine expression by the talented musicians. Summer Night by Niles W. Gade, beautifully arranged for a double quartet, was one of the most pleasing numbers on the program. The voices of the youthful singers harmonized delightfully. The following participated in this number: First sopranos, Violet Bulmore, Helen Smith; second sopranos, Jean Waters, Earleen Mathewson; altos, Marie Kayser, Claire Smith; contraltos, Violet Beebe, Mary Randazzo; piano, Ruth Clayton.

Eighteen violinists, accompanied by Eileen Fitzgerald at the organ and Ruth Clayton at the piano, brought the program to an appropriate close with Premiere Bolero by Hackh. With skill and precision to a degree quite unexpected in such youthful students, the selection was delightfully and perfectly rendered. This effort is the more remarkable when it is considered that the students performed without a conductor. Violinists who participated were: First violins, Virginia Matheu, Violet Bulmore, Edith Baker, Ramona Schilling, Felisene Estrabou, Eugenia Zingheim, Eleanor McDonnell, Gussie Mann; second violins, Margaret Jones, Julia Molina, Aileen Green, Mary Catherine Pabst; third violins, Margaret E. Johnson, Lydia Molina, Lorraine Forsland, Frances Phelan, Mary McCue, Royana Wheeler. Charmed with the program to which, with the other sisters of the institution she had listened, the dean of the College of Notre Dame, after the program had ended, complimented the students very highly on the merit of their work.

SIR HENRY HEYMAN HONORED IN THE EAST

Dean of Violinists and Prince of Hosts Returns to San Francisco After Eventful Visit in Principal Music Centers of Country

After an absence of nearly five months, Sir Henry Heyman, dean of violinists, admired as a sterling musician, loyal friend, and veritable prince of hosts, returns home looking quite rejuvenated, his grey soft hat at the same jaunty tilt and a white carnation in his button hole. He has received his usual warm welcome from his hosts of friends and admirers. To record all of his experiences would more than fill this journal, so we are obliged to content ourselves with touching only on some of the high spots of Sir Henry's trip. After a delightful five weeks spent with His Excellency, I. J. Paderewski, at Paso Robles in midsummer, Sir Henry sailed from San Francisco early in August on the steamer Venezuela for Baltimore by way of the Panama Canal.

His first stop at the port of San Pedro enabled him to visit Los Angeles, where he enjoyed a brief entertainment at the California Club. Then skirting down

the bold coast of Lower California, the water growing bluer and the air warmer daily, he put foot on Mexican soil in tropical Manzanillo at the head of a magnificent bay, where he obtained a close-up of Mexican small town life. At La Libertad, the distinguished musician enjoyed a motor ride over a beautiful mountain road to the city of San Salvador, where he was entertained for the day by a former pupil, now the leading banker in that capital, Ben Bloom, who lives with his beautiful bride in a charming home there. Opportunities to go ashore were also afforded at San Jose de Guatemala, Corinto and finally Balboa and Panama. A day and a half was spent in Balboa. The Canal, with its marvelous engineering works and hills clad with tropical vegetation, was passed in six hours. At Cristobal, on the Atlantic side, Sir Henry spent a night and a day, meeting old friends everywhere. An entire day at Kingston, Jamaica, was filled with interest, especially as he was entertained by some prominent people.

The last stop in the tropics was Havana, the beautiful capital of the Pearl of the Antilles. In his four days there Sir Henry met many residents in high position to whom he had letters and enjoyed luncheons, dinners, motor excursions, visits to cigar factories, where his pockets were filled with the choicest Havanas, public parks, and monuments, also the famous opera house, formerly "El Tacon" and now the "National," where the greatest operatic stars of former days appeared—Malibran, Grisi, Mario, Garcia, Patti, Gerster and others. At Baltimore, Sir Henry was interviewed by reporters from the Sun and other papers, entertained by I. Dorman, J. Norris Hering, other leading musicians and society people, with a special entertainment in his honor by his friend and former pupil, Gustav Strube, noted composer, and now conductor of the Baltimore Symphony Orchestra. After a few days in Washington, Sir Henry stopped over (en route to Pittsfield) for a few days in New York, where he met Josef Hofmann and other celebrated friends. The Chamber Music Festival at Pittsfield, Mass., was one of the events for which he went East.

There, as the guest of Mrs. F. S. Coolidge, he had the pleasure of hearing masterpieces performed by masters. One new work of particular interest was by our Domenico Brescia. At Pittsfield, Sir Henry met Gabrilowitsch, Svecenski, Goldmark, Gallico, Grainger, Krehbiel, Richard Aldrich, Frank Patterson, Kneisel, Sammetini, Leo Sowerby, Selim Palmgren, and many other renowned artists, also London's most distinguished amateur violinist and millionaire music patron, W. W. Cobbett. A wonderful ten days in Pittsfield ended and sent Sir Henry to Boston, where he heard the famous orchestra of that city, and where he also met many celebrities. In Boston, he was entertained by his numerous friends, including such distinguished hosts as Charles Martin Loeffler, Arthur Foote, Felix Cox and Carl Engel, now Chief of the Music Section of the Congressional Library at Washington, D. C. The Music Festival at Worcester, to which he was invited by Edgar Stillman Kelley and his brilliant wife, gave Sir Henry the pleasure and privilege of hearing the Pilgrim's Progress of Edgar Stillman Kelley, a marvelous work for which Kelley received a real ovation.

Making his headquarters at the famous Hotel Belmont, in New York, Sir Henry now devoted himself to Gotham, attending all the big concerts, orchestral and otherwise, together with several operas at the Metropolitan. He saw and heard Richard Strauss make his premiere as guest conductor of the Philadelphia Symphony Orchestra in his own works, and later met Strauss, renewing a former acquaintanceship. Among the great artists heard and met were Huberman, Prihoda, Telmányi, Elman, Stopak, Erika Morini, Vidas, Kichanski, Vecsey, Alfredo Casella, W. Bachaus, Chal-lapin, Elly Ney and our own charming Phyllida Ashley. He also found old friends in the Flonzaleys, Emilio de Gogorza, the London String Quartet, Ernest Schelling and Rachmaninoff. Among his innumerable hosts in New York were the Dr. de Vecchi family formerly of San Francisco, Madame Jessie Baskerville, the great Leopold Auer, Ovide Musin, our former San Franciscan, Edward Bowes, who extended him all the courtesies of the marvelous Capitol Theatre, and Elmore Leffing-well, formerly of San Francisco, who has directed the publicity of some of the greatest national organizations. Enjoying the gracious hospitality of his friend, Benjamin F. Roeder, Sir Henry was greatly impressed with the finished and really marvelous productions at the Belasco Theatres, notably David Warfield in Peter Grimm and the production of The Grand Duke.

A most delightful memory with Sir Henry was an elaborate luncheon given by Mr. and Mrs. Richard Aldrich in their beautiful and artistic home, in honor of the gifted painter, Wilfred G. de Glehn and Mrs. de Glehn of London. Among the guests met at this affair were Charles Dana Gibson and his wife, the notable beauty of Virginia. Sir Henry also attended a wonderful musical evening and reception given by the Bohemians of New York, of which Sir Henry is a member. Since his return to San Francisco, Sir Henry has been busy shaking hands with old friends and being feted by his intimates, who have enjoyed listening to his description of the Canal trip and his artistic experiences in the East, which he tells in his inimitable and charming way.

Reinald Werrenrath, the world-famous American baritone, whose San Francisco appearances are scheduled for the two Sunday afternoons of February 12th and 19th at the Century Theatre, has just through the agency of his western manager, Selby C. Oppenheimer, forwarded cordial holiday greetings to his hundreds of admirers in this city. Werrenrath is spending the holiday season on his new \$150,000 yacht off the Florida coast, resting after a strenuous concert season in the East, preparatory to his trip to the Pacific Coast.

THE SECOND STRAUSS CONCERT

He Plays His Songs With Mme. Elizabeth Schumann—Walkure in the Original With Jeritza Fills the Opera—Mobs Storm to Hear the Second Chaliapin Boris, and Those Inside Witness Unequalled Demonstration

By ROSALIE HOUSMAN

New York, December 18, 1921.—By far the most significant musical event of the past week (Dec. 16) was the restoration in its German text of Die Walkure at the opera. It was most brilliant and vital, under the leadership of Bodansky, and it had the added interest of a new Sieglinde, in the person of Mme. Jeritza, the "find" of the season. Matzenauer as Brunnhilde, Sembach as Siegmund, Whitehill as Wotan, and Jeanne Gordon as Fricka made a superb cast. It aroused great enthusiasm, and especially Jeritza's sympathetic impersonation, which was the finest of a splendid performance. It will be sung frequently during the season, and there is every reason to anticipate the rest of the music dramas in the next season, sung again in their native tongue.

Chaliapin's second performance as Boris, with practically the same cast as the first, was a triumph like the old Caruso nights, and I hear that there was a line of four abreast from early in the afternoon till the performance, and that there were as many admitted on tickets as were turned away. And that at increased rates, as the orchestra seats brought \$11. inclusive of the tax, and the mere admission, to stand, \$3.30. It is to be hoped that the directors can arrange to keep him longer, as the Soviets have only permitted him a short leave from Russia.

At the Symphony Society concert of Sunday afternoon, December 11th, at Aeolian Hall, the novelty was Granville Bantock's overture. Pierrot of the Minute, the symphony, the Eroica, and David Stanley Smith's Fete Galante for solo flute and orchestra, a lovely work, beautifully done, which won deserved success. Grainger's Molly On the Shore, and Shepherd's Iley, arranged by the composer for orchestra, had a real success in their orchestral dress, though, personally, I preferred them in their original guise.

Emilio de Gogorza, at the Town Hall, the same afternoon, was heard in his second recital, and the same evening, at the same place, Ernest Shelling played a stunning program in masterly fashion. He is one of the most interesting pianists I have heard in many a day. He plays with freedom, spontaneously, and always with the finest sense of the musical values. His tone is big, never forced, his runs articulated and resonant, and there is never any technical display for its own sake. He is one of the few who satisfy you in every detail. He played the op. 111 of Beethoven, the Paderewski theme and variations (a fine tribute to his teacher), some novelties of Blanchet, a Swiss, whom I have heard of through Ganz, Tocsin (one of them), is a splendid piece of writing and color, and besides we had the Liebestod, which, for the first time I ever heard it, was the passionate cry of the singer, not a smush on the keyboard. It was a bully concert, and enthusiastically received.

When Dr. Strauss conducted his second concert at the Metropolitan December 13th every seat again was taken, and the audience heard the seldom done Macbeth, Don Quixote, and the Suite Burger als Edelmann, which was on the programs of the Boston Symphony last season. Here Strauss goes to the other extreme and employs a very small orchestra, gaining some lovely effects with the simplest of means, and so proving himself a master of the orchestral palette. The Don Quixote was superbly played, and the Philadelphia organization responded to his slightest wish, like the superb orchestra it is.

Tuesday afternoon, the 13th, at Aeolian Hall, three famous Italians united in a fine program of chamber music. It is only to be regretted that nothing Italian was played. Casella, the pianist-composer (easily the star of the trio), Bonucci, cellist, and Serato, violinist, gave together the Brahms Trio in C, a difficult, tricky work, which they did splendidly, and the Rachmaninoff cello sonata, and the Franck for violin were the rest of the program, which was heard by a large, enthusiastic house, many Italians being present.

The Letz quartet, of which Horace Britt is a member, and a valuable one, gave its second evening, doing two great works, the Brahms Quintet, op. 111, which was a feature of the Pittsfield festival, and which enlisted Kortseak as the extra violinist, and the lovely Ravel Quartet, which was well played.

Among the other recitals of the week were Lambert Murphy's Shuk, Thelma Given the violinist, and Greta Torpadic.

The first of the Matinee Intimes, as the Strauss songs recitals are called, was heard by an interested audience Thursday afternoon, the 15th, at Town Hall.

PAVLOWA'S BALLETS

Mlle. Anna Pavlova, the incomparable Russian danseuse, supported by her colossal Ballet Russe, is scheduled for a week's engagement at the Century Theatre, commencing on Monday night, January 16th, and including six nights and Wednesday and Saturday matinees, under the management of Selby C. Oppenheimer. Mlle. Pavlova has prepared a rich feast of ballet performances for her legion of San Francisco admirers. The Pavlova organization this season is said to far excel any troupe with which she has been surrounded since her advent in America almost a decade ago. Laurent Novikoff, the dramatic choreographic star, who will be remembered as Pavlova's dancing partner on her second American tour, reappears with the organization as premier danseur. This means a revival of so many of the magnificent divertissements in which Pavlova has not been seen of late, including the famous Bacchanale of Glazounoff, a number of Pas de Deux, etc. It means that Novikoff, himself, will appear in his matchless interpretation of Tchaikowski's Bow and Arrow dance, Gluck's Warriors Dance and others.

Pavlova will revive Saint-Saens' Swan, The California Poppy, Kreisler's Dragonfly, Rubinstein's Russian Dance, and she has added a half-dozen new divertissements to the list, appearing more often on her present tour on every program than she has done in the past.



LEONA NERLETT

The Brilliant American Violinist Who Will Play Nardini's E Minor Concerto at the California Theatre Tomorrow Morning

The repertoire of the main ballets for the week will be as follows: Monday night, January 16th: Amarilla, the Gypsy ballet in which Pavlova and her organization charmed audiences last season, and Pianowski's Polish Wedding, a new work in which Pavlova is said to have received the inspiration from a recent Revolutionary uprising in Poland. Tuesday evening ballets include Delibes' Coppelia and the favorite Fairy Doll. On Wednesday afternoon a massive revival of The Magic Flute is scheduled in connection with a repetition of the Snow Flakes ballet, arranged from the famous Nut Cracker Suite by Tchaikowski. Chopiniana, the lovely set of dances arranged from the suite of Chopin's major works, and the new ballet Fairy Tales, music by Tchaikowski, which introduces Tom Thumb and his brothers, the Man-eater, Little Red Riding Hood and the Wolf, Princess Florida, the Blue Bird, Cinderella and the Prince, Puss in Boots and various other fairy characters will be given Wednesday evening.

Amarilla and the Polish Wedding are down for Thursday night, The Magic Flute and Snow Flakes for Friday night and the Polish Wedding and Fairy Tales for Saturday night. Saturday afternoon's program includes Coppelia and The Fairy Doll. From seven to a dozen divertissements in which the entire organization takes part are included in every program. Pavlova will appear in Oakland at the Auditorium Theatre on Monday and Tuesday nights, January 23rd and 24th, under the joint management of Selby C. Oppenheimer and Z. W. Potter. The Polish Wedding and Fairy Tales will furnish the Monday program, and The Magic Flute and Snow Flakes will be given on Tuesday night in Oakland. Mail orders for all of these events are now being received by Selby C. Oppenheimer at the Sherman, Clay & Co. ticket office.

POPULAR SYMPHONY CONCERT

Alice Gentle, who is to be one of the soloists at the mammoth popular concert by the San Francisco Symphony Orchestra in the Exposition Auditorium Saturday evening, January 7th, is probably one of the best-known and most popular singers who have appeared in San Francisco in recent years. Her singing with the Scotti Opera Company here last September was one of the sensations of the season, her every appearance being greeted with the wildest enthusiasm.

Although Miss Gentle has never appeared in Puccini's Tosca here, she has played the title role many times in other cities throughout the country, and San Francisco music lovers will be given a taste of her wonderful characterization at the forthcoming symphony concert, as her solo numbers will include Vissi d'arte, the famous aria from the second act. In addition to the Tosca number, she will also be heard in the gay and spirited Habanera from Carmen, another of her greatest operatic successes.

Other solo numbers programmed for this gala event are two violin selections by Louis Persinger, the popular concert-master of the orchestra, who will offer a Prelude and Gavotte of Bach, and a harp number, Renie's Legende, by Kajetan Attl. The orchestral portion of the program arranged by Alfred Hertz is unusually attractive, containing many of the most popular numbers in the orchestra's repertoire, such as the overture to Nicolai's Merry Wives of Windsor, the Weingartner arrangement of Weber's Invitation to the Dance and Strauss's Blue Danube Waltz.

The complete program follows: Overture, The Merry Wives of Windsor (Nicolai); In the Village, from Caucasian Sketches (Ippolitow-Ivanow); Legende (Renie); Harp Solo, Kajetan Attl; Vissi d'arte, from Tosca (Puccini); Alice Gentle; Invitation to the Dance (Weber-Weingartner); Prelude (Bach); Gavotte (Bach); Violin Solo, Louis Persinger; Menuet (Beethoven); Serenade a Madel (Godard); Oboe obligato, C. Addimando; Liebestreud (Kreisler); Habanera, from Carmen (Bizet); Alice Gentle; Blue Danube Waltz (Strauss).

SIXTH PAIR OF SYMPHONY CONCERTS

At the pair of regular symphony concerts to be given next Friday and Sunday afternoons in the Columbia Theatre by the San Francisco Symphony Orchestra under the direction of Alfred Hertz, Walter V. Ferner, principal cellist with the orchestra, will appear as soloist, offering the d'Albert concerto in C major. This will be Mr. Ferner's first solo appearance with the orchestra, and symphony patrons are assured of a real treat. Ferner has appeared with the famous Berlin Philharmonic Orchestra, having been principal cellist of that organization for twelve years, also with the Chicago Symphony Orchestra and the Los Angeles Philharmonic Orchestra.

The symphony to be given at this pair of concerts will be the Sixth of Tschalkowsky, the famous Pathetique, it being played in response to a flood of requests received from hundreds who were unable to gain admittance to the last popular concert at which it was performed. Many requests have also been received from music lovers who are unable to attend the Sunday popular concerts to have the Pathetique Symphony performed at one of the regular pair of concerts. Therefore, it was deemed advisable to postpone the Chausson Symphony, which has been announced for the next pair, to a later date. The remaining number programmed is Rimsky-Korsakow's Russian Easter overture, which was given its first San Francisco performance last season, winning instant popularity.

A MOST ENJOYABLE SOCIAL AFFAIR

Although this is somewhat late in the day we wish to record the fact that Mr. and Mrs. Selby C. Oppenheimer gave a delightful Thanksgiving reception at their home in honor of several distinguished artists. The guests of honor were Mme. Ernestine Schumann-Heink, Mabel Garrison and her husband, Mr. Siemmons, Arthur Rubinstein, the famous pianist, and Serantino, the well known tenor. Among the invited guests to meet these artists was the Chamber Music Society of San Francisco, and one of the features of the evening was the performance of ensemble music by this organization, including Louis Persinger, Louis Ford, Nathan Firestone, Walter Ferner and Elias Hecht, and also by Arthur Rubinstein. Among the compositions presented was a Grieg Quintet played without rehearsal in a manner that earned for these artists the deepest respect of the auditors, who included some of San Francisco's leading music lovers.

Wager Swayne, the distinguished piano pedagogue, who is now residing in Paris, and who made such an excellent impression during his protracted residence in San Francisco, recently wrote to Miss Mabel Brouseau, one of his pupils: "I am very proud and happy to feel that the pupils have organized a Swayne Club and that I have left a lasting impression and hope you tell this to the class when it next meets. I doubt whether any teacher ever had a nicer set of pupils from the point of view of talent and of personality and I certainly miss all and everyone of you. It would be a great pleasure to me to keep in touch with you all."

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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Ulderico Marcelli, the distinguished composer and orchestra director, who is so well endowed with talents, even outside of music, recently finished a four color oil painting entitled *A Rainy Day*, and reproducing a scene on Market street at six o'clock in the afternoon. This artistic creation was so realistic and so striking as to color effects, skyline, perspective and character that several of the largest firms dealing in art works caused the painting to be reproduced, and it is now for sale at Gump's, Robertson's, Wobber's, Emporium and at Kohler & Chase. It is one of the neatest and most picturesque reproductions of a San Francisco scene we have ever seen and will make an inexpensive yet charming souvenir for Eastern friends.

Alma Schmidt Kennedy, the successful pianist and pedagogue, gave one of her delightful studio musicales in Berkeley on Sunday afternoon, December 18th, when the following program was presented: (a) Minuet (Bach), (b) Le Tambourin (Rameau), Miss June Beckman; (a) Papillon (Grieg), (b) Valse, F major (Chopin), Miss Elizabeth Ruben; (a) Nocturne (Grieg), (b) Brooklet (Heller), Miss Constance Blockley; (a) Minuet (Boccherini), (b) Gypsy Rondo (Haydn), Miss Charlotte Hanni; (a) Andante, op. 35 (Beethoven), (b) Valse, A flat major (Schubert), (c) Elfin Dance (Jensen), Miss Carol Jackson; (a) Mazurka, F major (Chopin), (b) The Doll's Dance (Poldini), Miss Helen Matthews; (a) Solfeggietto (Ph. E. Bach), (b) Will o' the Wisp (Jensen), Miss Catherine Stenbridge; (a) Skating (Kullak), (b) The Clock (Kullak), (c) Autumn (MacDowell), Miss Marcella Gump; (a) Shadow Dance (MacDowell), (b) Anitra's Dance (Grieg), (c) Valse, E major (Chopin), Miss Shirley Smith; (a) Sonata, E flat major—Allegro Moderato (Haydn), (b) Le Papillon (Lavallee), (c) Christmas Pieces (No. 6) (Mendelssohn), Miss Alice Reinhart.

Walter A. Webber was chosen president of the San Francisco Musicians' Union No. 6 at the annual election of officers, defeating Arthur A. Morey, incumbent, by a vote of 750 to 295. Other officers elected were: Vice-president, A. J. Haywood; recording secretary, Albert A. Greenbaum, financial secretary and treasurer, Clarence H. King; delegates to convention American Federation of Musicians at Grand Rapids, Mich., in 1922, Clarence H. King, Walter A. Webber and James G. Dewey; board of directors, James G. Dewey, George Tinco, W. A. Belard, Fred C. Zeh, George W. Lerond, Karl A. Dietrich and Alexander Dijeau.

GALLI-CURCI IN THE SPRING

Amelita Galli-Curci, the greatest of all coloratura sopranos, is scheduled for another visit to San Francisco. Under the management of Selby C. Oppenheimer, the remarkable song bird will be heard in the Exposition Auditorium on Sunday afternoon, March 19th. In joining the Metropolitan Opera Company this season, Galli-Curci has accomplished the seemingly impossible feat of being the featured star of America's two leading opera organizations—the Metropolitan Opera Company of New York and the Chicago Opera Association, this in recognition of true worth, and opera patrons owe much to both managements for the opportunity to hear one of the greatest voices of the century.

The present season in New York will always be remembered as a remarkable one to opera goes for it marks the Galli-Curci debut at the Metropolitan, which has been a long-awaited event. To her has fallen the honor of opening the season in the metropolis, succeeding as it were to the tradition, which always reserved for this all-important occasion, the first appearance of Caruso. That Gatti-Cassaza chose well in selecting a successor to Caruso to inaugurate his season was emphasized by the brilliance of the Galli-Curci debut and by the wild acclaim with which the star was received.

To say that Galli-Curci is an institution in this country is not overstating the case by any means. Throughout the length and breadth of the land no singer is as truly beloved as this charming Italian girl. In San Francisco she is held in the highest possible esteem and Manager Oppenheimer is proud that he has been able to arrange to bring her back after an absence of several years.

HELEN STANLEY COMING

A delightful treat is in store for subscribers to the Alice Seckels' Matinee Musical series, as well as to many others who will avail themselves of the opportunity of soon hearing Madam Helen Stanley, the eminent lyric soprano of the Chicago Opera Company in her only recital in San Francisco in the ballroom of the Hotel St. Francis on Monday afternoon, January 23rd.

Madam Stanley, it will be remembered, is the soprano who deliberately sacrificed her operatic career to devote herself exclusively to concert appearances, feeling that in the latter form of her art she could more thoroughly devote the talents which nature bestowed upon her. Possessed of a glorious personality, great physical charm and beauty and equipped with

a voice highly developed under the finest standards of musical perfection, Madam Stanley today stands as the ideal example of the ultimate American singer.

From an almost limitless repertoire Madam Stanley has selected a most unusual program for interpretation here. With Imogen Peay at the piano, the following magnificent selection of songs and arias will be given: Quando ti Revedro (Donaudy), Noel (folk song) 17th century (Emanuel), The Sprig of Thyme (British folk song) (Arr. Grainger), The Lark Now Leaves His Watery Nest (Parker), The Prayer (Rachmaninow), The Silversmith (Arr. Schindler), Slumber Song (Gretchen-linow), Aria—from Conchita (Zandoni), Les Roses d'Ispahan (Faure), La Pluie (George), Dansant la Gigue (Poldowski), La Procession (Frank), Le Printemps (Fevrier), Dark King's Daughter (Crist), The Little Shepherd (Edwards), St. John's Day (Haile), The Shadowy Garden (dedicated to Mme. Stanley) (di Noguero), Transgression (dedicated to Mme. Stanley) (Crews).

OSCAR WEIL MEMORIAL SCHOLARSHIP

As a tribute to his life as musician, teacher and man, the friends of the late Oscar Weil have undertaken to establish in his memory a musical scholarship. The form in which to perpetuate Mr. Weil's name was immediately suggested by the thing so characteristic of his life—the lending of a helping hand to the young and struggling musician. This he had frequently done at no small deprivation to himself.

The establishment of a Musical Scholarship offers to us an opportunity of rendering an expression of our esteem to one whose life and place in the musical world have so richly deserved it, and, moreover, of doing this in a way that will, in some measure, compensate the musical youth of the community for the loss it has suffered in his death. A scholarship such as is contemplated will be justified alone by its contribution to the cause of musical education. It is desired to raise by contributions from those to whom this letter is sent, a fund of \$25,000 with which the scholarship may be established. Your assistance to that end in whatever amount you may feel disposed to contribute, will be sincerely welcomed. Contributions should be sent to the treasurer, Mr. Abraham Rosenberg, 334 California street, San Francisco.

Oscar Weil Memorial Scholarship Committee

Harold Bauer, John A. Britton, Ray C. B. Brown, Selah Chamberlain, Frank P. Deering, Chas. de Y. Elkus, Ossip Gabrilowitsch, Emilio de Gogorza, Edward J. Hanna, E. S. Heller, Alfred Hertz, J. B. Laxson, Walter S. Martin, Redfern Mason, Ernestine Schumann-Heink, Noel Sullivan, Efrem Zimbalist.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, December 25th, 1921.—January 9th Fortuno Gallo opens here his two weeks' season with the San Carlo Opera Company.

Manager Behymer has returned from San Francisco where he went in the interests of the Philharmonic Orchestra to make further arrangements with Manager Widenham from the San Francisco Symphony Orchestra regarding the exchange of dates between the two ensembles in February. There is keen interest shown in the pending debut of the northern orchestra under Alfred Hertz's baton. While in the north Managers Behymer and Widenham together visited the towns where concerts are to be given, closing negotiations.

Six concerts will be played here by Sousa and his band under the Behymer management at the Auditorium, January 2, 3 and 4. The band will play at Ontario on the 5th in the afternoon and at Santa Ana that same evening. San Diego will be visited on the 6th and 7th.

Behymer's Philharmonic Course opens in the New Year with a charming joint program of Grace Wagner, American soprano, and Renato Zanelli, baritone, January 5th.

Anna Pavlova, another Behymer attraction, has been booked here from January 26th to 31st, six different programs in all, including the Polish Wedding which took so well in the East.

Rubini Villa, the home of the violinist Jan Rubini, saw a merry gathering there on the 23rd on the occasion of a charming Christmas housewarming.

On Sunday afternoon (New Year's), Walter Henry Rothwell, Conductor of the Philharmonic Orchestra, has selected an entire Tchaikovsky program for the Fifth Popular Concert. For this concert Claire Forbes Crane, pianist, has been selected as the soloist. The program will include the Nutcracker Suite; the B flat minor Concerto for piano and the Capriccio Italien. The announcement that Mrs. Crane is to appear with the Orchestra will prove of unusual interest to music lovers of Los Angeles and especially to students of the piano as this young artist attributes her success to a Los Angeles teacher, Mr. Thilo Becker. Mrs. Crane has accomplished much. She has appeared as soloist on three occasions with the Boston Symphony Orchestra and has also toured with this organization as soloist in Eastern cities.

Two important features mark the sixth symphony concert of the Philharmonic Orchestra on Friday afternoon and Saturday evening, January 6th and 7th. One is the engagement of Harold Bauer, world famed pianist, as soloist and the other the introduction of Cadman's Oriental Rhapsody Omar Khayyam, which will be presented for the first time at these concerts, this being its premiere. Conductor Rothwell has chosen for his program the Mozart Symphony in G minor, the Cadman Overture and the Smetana Symphonic Poem, Wallenstein's Camp, played for the first time by the Philharmonic Orchestra. Mr. Bauer will play the Schumann Concerto for Piano in A minor, Op. 54.

The announcement that Harold Bauer will be the soloist at these concerts is attracting widespread attention from music lovers and especially from students of the piano, many of whom have studied with this great artist. It has been several years since Harold Bauer visited the Pacific Coast and his hosts of admirers will give him a warm welcome on this occasion.

Charles Wakefield Cadman had little news to give about his concert trip East with Princess Tsianina, except that following their recent successes they have been booked for an extensive tour through the South for the months of March and April. They have made test records for the Brunswick Phonograph which



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proved very satisfactory. Cadman is very much impressed with Walter Kramer's new song The Last Hour, of which there exists a remarkable record, uniting McCormack's voice, Kreisler's violin obligato and Edwin Schneider's piano accompaniment. Since his return to Los Angeles Cadman has written two new songs. One is a new Indian song called Tell Her My Lodge is Warm, the words by Charles O. Roos of this city. The other is a song for high school students called The Boy and the Brook, with words by Longfellow, that has been accepted in advance by Silver Burdette Company of Boston and issued in a new school book for young voices edited by George W. Chadwick of Boston. Many of the prominent American composers have been enlisted in the preparation of this new work. The first song is dedicated to Princess Tsianina and is to be used on the spring tour of the South and East which she will make with Mr. Cadman.

Cadman's Omar Khayyam Prelude will also be played by the Philadelphia Symphony Orchestra under Stokowski.

Gertrude Ross was uniquely honored the other day when the Japanese colony gave a reception to Viscount Shibusawa at which occasion her Art Songs of Japan were presented. Viscount Shibusawa, who was on his way to Tokio from the Disarmament Conference at Washington, and his suite, paid Miss Ross high compliment as to the characteristic interpretative quality of her music. Miss Ross also astonished the Japanese diplomat by her knowledge of the Japanese language which she thinks as musical as Italian because of its wealth of vowels. Miss Ross spent her Christmas days rather busily as she has been asked by the Philharmonic Orchestra to deliver the analytical lecture preceding their first concert at San Diego.

Clifford Lott, baritone, Emile Ferir, violin, and Blanche Rogers Lott, pianiste, delighted an audience of about two thousand at the Los Angeles High School. The three artists gave an excellently chosen program, that included joint and individual numbers for voice and viola. Artists and program were very well liked, which is of credit to the performers and proves that our younger audiences will "imbibe" much stronger musical draughts than we are inclined to assume. Both Mr. Ferir and Mr. Lott were given tremendous applause.

Estelle Heartt Dreyfus, popular contralto, has been engaged to give a program of Spanish songs on New Year's evening at the Darby Hotel. Grace Andrews will assist at the piano.

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Mme. Alma Stetzler, formerly associated with Roland Paul, whose entire vocal classes she took over a few months ago, is preparing for a recital of her own in spite of the double burden of teaching obligations which she is carrying now. This will be her first public appearance here and is planned for February. Mme. Stetzler, as will be remembered, has been touring extensively in the East, both as concert and opera singer. Her pupils will be heard also in a series of student recitals, one every month, beginning January. The opera class which did such fine work last year, will give the Mikado on January 17th. Pinafore, Trovatore, Chimes of Normandy and Martha will be given in quick succession. Cavalleria Rusticana, that opened the class so successfully last summer, is to be repeated. Several of Mme. Stetzler's advanced pupils have won fine credit before the public. Miss Ethelyn Davis and Miss Georgia Stark sang at the Los Angeles Art Center. Miss Stark appeared also at San Fernando where she achieved splendid success, winning warm applause with her lovely soprano. Stephen Walz, basso, another Stetzler pupil, has been engaged as soloist at the First Presbyterian Church in Santa Monica.

Raymond Harmon has closed this year's concert work very actively and will start the new year in similar fashion. He has been the tenor soloist at Ontario with the Chaffee Union Chorus and with the Chimes Choral Club of Pasadena. Other engagements brought him before the Progressive Business Men's Club, Los Angeles Chamber of Commerce luncheon and West Ebell Club, together with other engagements at private receptions, using the Knabe Ampico as the accompanying instrument.

Marvin Maazel, Russian-American pianist, will be heard with the Philharmonic Orchestra, probably in February. Mr. Maazel is also planning to appear in a recital of his own here. He has just scored a decisive success with the San Francisco Symphony Orchestra and can look back on a number of fine pianistic victories at the Metropolitan House Sunday Evening Concerts, the Detroit and Philadelphia Symphony Orchestras. Mr. Maazel intends to spend several months here with his father and brother and has taken a bungalow in Hollywood. Probably next week we shall be able to give definite data regarding his local appearances.

The Public School Music Teachers Association of Southern California held a delightful and well attended luncheon and session in connection with Teachers' Institute in the Union League Club rooms Thursday, Z. Earl Meeker, President, presided at the business meeting. Mrs. Margaret McNaught, Commissioner of Elementary Education, as guest of honor, spoke at the luncheon. Arnold Wagner presided at the afternoon session.

Papers on various topics pertaining to the subject of music were offered by Miss Jennie Jones, Mrs. Gertrude Parsons, Miss Kathryn Stone, Los Angeles schools; Miss Alice Rogers, Santa Monica schools; Wm. J. Craft, University of California, Southern Branch; Mr. Arnold of University of Southern California. Instrumental numbers were given by the flute trio—Jay Plowe, W. E.

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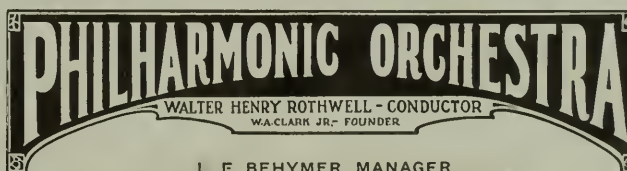
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Sixth Symphony Concert—Fri. Aft. and Sat. Eve., Jan. 6-7

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First Performance of Charles Wakefield Cadman's Oriental Rhapsody

"Omar Khayyam"

Sixth Popular Sunday Aft. Concert, Sun., Jan. 15th, 3:15

Seventh Symphony Concert—Fri. Aft. and Sat. Eve., Jan. 20-21

Soloist—Katherine Parlow—Violinist

Seventh Popular Sunday Concert—Sun. Aft., Jan. 29th, 3:15

Soloist to be announced later

OUT OF TOWN CONCERTS

Pasadena High School—Second Symphony Concert—Jan. 13

Pomona College, Chorus and Symphony Concert—Jan. 28

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Leo Cherniavsky, the violinist of the famous trio, has arrived. Alexander, the pianist, Jan and Mishel, too, are expected within a few days. They have been absent from Los Angeles for three years and will play their local program on the 7th at the Philharmonic Auditorium.

Alfred Mirovitch, Russian pianist, will return to the Coast in March to play return engagements for he was very well liked everywhere. He is to appear here with the Philharmonic Orchestra.

Three other Behymer artists are now touring in the South. Mme. Schumann-Heink scored a tremendous success at Phoenix. In spite of a raging snow-storm every seat, including the stage, was occupied. She is spending the Christmas holidays in Albuquerque, N. M., with her daughter, Mrs. Mizzie Guy. Grace Wagner and Antonio Zanelli have opened their Western tour in Phoenix and Tucson and "gone over big."

Gamuteers and their friends had a jolly good time at the annual high jinks of the season in the Gamut Club. On this occasion Mrs. M. Hennion Robinson, well-known accompaniste, the official "little sister" of the club, was presented with the beautiful diamond pin which the club confers only on its most honored members.

Ann Thompson, clever pianist, and Maurine Dyer, the gifted soprano, were among the artists who appeared on the Christmas program of the Uplifters on the Ranch in Topanga Canyon.

Professor Thilo Becker and Mrs. Otie Chew Becker have deserted the studio for a few days to spend the Christmas holidays under the roof of Ignaz Paderewski. They will return to Los Angeles on the 28th.

L. E. Behymer's home was a veritable Christmas "Bee" hive in which that sweetest of all sweets, human kindness, seemed to have been concentrated from every civilized country on the globe. Not only were there letters and telegrams from practically every well known artist in America, Europe and Australia, but even from Greece, Rumania, strife-torn Russia, and Czecho-Slovakia came unexpected messages of real friendship. And the writers literally represented every walk of life, showing an amazing ramification of connections Bee had established.

This was one of the few Sunday mornings on which "Bee" did not head for his office, and he had every reason to do so for his Christmas gifts table resembled a sample corner of a department store. Of course there were a good many books, rare old ones, new ones autographed, books out of print, of recent date, books on music, poetry, and a good few on the drama, which is the hobby of this concert manager. A wonderfully complete brief case, with a dazzling array of pockets for papers and books of all sizes will from now on accompany Bee on his trips. And one of the smallest gifts in size, but eloquent of observation and thoughtfulness was a little golden bottle to house Bee's sacharin tablets instead of that traditional glass bottle in his left vestcoat pocket. All of them tokens of friendship, gifts from many friends to whom "Bee" evidently is by far more than merely a big impresario who "buys and sells" artists. It showed that Behymer occupies a niche of his own in many hearts.

A successful program was played by the Philharmonic Orchestra under Mr. Rothwell's direction at Bovard Auditorium before the members of the Public School Teachers' Association of California, who held their annual session in our city.

Richard Buhlig, pianist, has left for New York City, where he will make records for the Art Trio Angelus, a player piano. Mr. Buhlig made ten records last summer, and will make ten more now, with thirty more to follow. His re-creations include chiefly the classics. On his return trip from New York he will stop in Detroit to play the Brahms D minor concerto with the symphony orchestra there under the baton of Ossip Gabrilowitsch. He will also play a recital at the State Normal College of Ypsilanti, Mich. Returning on January 9th, Mr. Buhlig expects to open his next master class in piano Tuesday, January 10th. Sessions will be held every following Tuesday afternoon for ten weeks.

"A Happy Smile for Every Chile" is the slogan for one of the most useful and public spirited movements inaugurated by the California Federation of Music Clubs, directed by the Committee on Public School Music. Mrs. Emma A. Bartlett, chairman. We add therefore Mrs. Bartlett's democratic appeal in full:

"On looking over the situation in the public school music department to find where the services of the Federation of Music Clubs could best serve the public interest, we find it in the rural school problems. These schools, many of them, are situated in lonely spots throughout this great state and there is so little offered for recreation. The desolation of these little universities in the germ, pull at the heart strings. At many of them one can stand at the school room door and gaze as far as one can in any direction, not a dwelling place is to be seen. Funds are too few to attempt to make a pleasant exterior of the lonely little school house.

"Our great opportunity is to bring beauty within, to help the child to enjoy music and begin to study it. Of course, it will be small to the individual school at first as there are so many of them, but we want to make a start and this is the plan. Philanthropic work has al-

ways an appeal and there are many women, if one could but reach them, who would support this movement with the utmost zeal.

"It is planned to supply phonograph records to the country library and they will be sent out to the teachers on their request. The country librarians have been working on this plan for some time, but they were halted because of the lack of funds. They have all the problems of distribution and care of the records solved. The librarians can be relied upon to supply literature to go with the music records, and the members of the clubs and the public can be assured that the librarians will circulate them to the best advantage.

"Mr. Mark Keppel states that the minimum supply for Los Angeles County alone, should be 2000 but that 5000 could be used to advantage. That statement alone, gives us an idea of the necessity of our undertaking. He also states that the reason that there are so few talking machines in these schools is not the initial price of the machines but the cost of records. It is plain that if we take care of the latter problem, or rather begin to take care of it, it will grow in momentum and not be long till state funds will be forced to be available to carry on.

"To carry out this plan the federation will request each club to furnish a proportionate number of records, or the equivalent in money. The drive will begin January 1 and end January 30. The records may be sent directly to the County Library in each county. The checks are to be made out to the treasurer of the state federation, Julius V. Seyler. A definite plan and data will be sent each club or section the last week in December."

Auspicious work was done at the advisory meeting held under the auspices of the California Federation of Music Clubs in the New Pantages Theater to plan a campaign for obtaining music records for rural schools. Mrs. Emma M. Bartlett presiding. Present and addressing the meeting were Mrs. Cecil Frankel, Mrs. Margaret McNaught, State Commissioner of Elementary Education; Mrs. Watson, Assistant City School Superintendent; Dean Marvin and Prof. William J. Kraft, Frances Wright, Catherine L. McLaughlin of the University of California, Southern Branch; Miss Katherine Stone, City Supervisor of Music; Mrs. Charles T. Gray of the State Parent-Teacher Association, and others.

A list of 100 selections for which records will be solicited was approved by the conference. The plans outlined by the State Federation of Music Clubs included an intensive state-wide campaign through the music clubs, library associations, Parent-Teacher Associations, and all other organizations interested in the improvement of music conditions in the isolated rural schools of the state. Copies of the official list will be sent to county librarians and the other organizations mentioned and arrangements will be made with county librarians to receive, care for and circulate to the schools the records received during the campaign.

Mrs. Bessie Bartlett Frankel and Mrs. Emma A. Bartlett, prime movers of the drive, are greatly satisfied with the progress made and feel that the active interest and direct representation of the state, county and local school authorities augurs well for the success of the undertaking.

Members of the "gang," representing Los Angeles papers most "critically," were guests at the last luncheon of the Matinee Musical Club. Mrs. Lucille Spenser Kelly, president. George Foster Platt, of stage-directorial fame, Orna Monnette, president of the Citizens' Trust and Savings Bank, Impresario L. E. Behymer and Robert A. Poole, associate managing director of the California Theatre, were the principal speakers. This club, by the way, is one of the few who pay their concert-artists and deserves therefore the co-operation of our musicians from the pecuniary side, since there is also a limit to a club exchequer.

In "Holly Leaves," a public-spirited weekly publication edited by Orren M. Donaldson at Hollywood, we read of Mishel Piaastro's success during his Hollywood recital under the Behymer management. Hollywood music lovers were greatly impressed with Mr. Piaastro's playing of Handel, Lalo, Wieniawski, Schubert-Wilhelmj, Balakireff-Auer and his own arrangement of Grieg's The Lonely Wanderer.

Margaret Messer-Morris, soprano, will be the soloist at the Hollywood Community Sing under Hugo Kirchhofer. Mr. Kirchhofer has been invited to lead the Redlands Community Chorus as guest conductor. He is also planning to form a large children's chorus at Hollywood, which is to appear in oratorio performances. Mrs. J. J. Carter, president of the Community Chorus and Community Orchestra, has been elected member of the Board of Directors of the Hollywood Chamber of Commerce, a recognition of her services to Hollywood and a wider opportunity to further public musical life in that beautiful suburb of Los Angeles.

John Smallman, baritone, has invited Raymond Harmon, tenor, to join him as associate-teacher in his growing work as vocal coach. As both are singers of fine artistic merit such combination will be welcomed by students of voice.

Albert Tufts, sub-dean of the local chapter of organists, will be the official organist during the Christmas Concert offered to the public by the Los Angeles Music Teachers' Association Monday at the First Presbyterian Church. Mr. Tufts also has been elected president of the Musicians' Club.

More music news from Monrovia indicates that this suburb has become an interesting field of musical activities for Los Angeles artists, as shown by the successful recital given there by Patrick O'Neil, presented at the Woman's Club House. Reports dwell specially on the wide range of his program, spanning the vocal literature from the days of Handel to the moderns, including a charming group of Irish folk-songs. Mr. O'Neil's impressive style in the Handel made his groups of classics specially enjoyable. To him the Irish folk songs have become a natural expression and were accordingly enjoyable. Songs by Del Riego, Melvin and Treharne revealed his versatility. Assisting him in the program were his talented artist-pupil, Miss Marion Plummer, contralto, Eduardo Gettono, a promising violin student of Theodore Gerdoh's schooling and Miss Gladys L. King, as accompaniste.

Maude Fenelon Bollman, soprano, is planning to give a recital early next year.

Frieda Peycke, musical reader, has made records for the Brunswick Phonograph Co. Two of her compositions The Annual Protest and What the Boy Said About Being a Girl, based on a poem by Inez B. Tribet of Los Angeles, have appeared at the New York publishing house of Harold Flammer.

As an useful addition to the local musical life comes the establishment of the Enterprise Music Press, who will undertake to engrave and print every kind of music according to modern methods.

Mrs. L. J. Selby, contralto, and Miss Ida M. Selby, have a second California composers' recital with their pupils as executants, featuring works by Charles Wakefield Cadman.

Florence Middaugh, contralto, the Jamison Singing Quartet with Abbie Norton Jamison at the piano, Maude Fenelon Bollman, soprano, Raymond Harmon, tenor, Davol Sanders and A. M. Perry, violinists, and Albert Tufts, organist, will participate in the Christmas program arranged by the Los Angeles Music Teachers' Association.

Music lovers were attracted to the Maryland Hotel in Pasadena by a vocal program of unusual attractiveness given by Rose Florence, mezzo soprano of Pasadena. Reginald Bland, violinist, and Uda Waldrop, the well-known San Francisco pianist shared honors with the singer. The program in itself very interesting was well arranged historically and printed with much care, giving data about the composers from Mozart to the present time. There was an enthusiastic audience present who enjoyed the work of the three artists greatly. As local duties prevented us from journeying to Pasadena an excerpt from the well known French music and art magazine Le Menestrel will be of interest: "A warm and powerful mezzo-soprano voice, animated by a very rare temperament, and controlled by a vigorous musical personality."

Harold E. Walberg, who has been elected conductor of the Orange County Symphony Orchestra, is directing a promising ensemble of forty musicians. Rehearsals for the first concert of the orchestra to take place in Fullerton are well under way.

Fulgenzio Guerrieri, who is well remembered in this city and on the Coast as conductor of the Scotti Opera Company last year, together with Signora Guerrieri, has opened a vocal studio here where he expects to make his home. Maestro Guerrieri, formerly also with the Boston and Lombardi Grand Opera Companies, needs hardly an introduction. His practical experience of many years fit him pre-eminently as an operatic coach. He will specialize along this line as well as general instruction in voice development and singing. Signor Guerrieri has located his studio in the MacDowell Club Rooms at the Tajo Building.

Music at the Theatres

At the California—In choosing Verdi's La Forza del Destino overture as the opening number for his daily concerts preceding the screen drama, Theodora, Conductor Elinor already created atmosphere for this spectacular film. The orchestra gave this number a dramatically well balanced reading, following it with Pinto's Irish Rhapsody, Hubert Graf rendering the harp solo with elegance. It was undoubtedly during the uniquely arranged foxtrot, The Sheik, by Snyder, that Elinor and his fifty players were at their best. It is not one of those blaring syncopations that nauseate with their coarseness but an interesting bit of vibrating, rhythmically animated melody that has been cleverly

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Symphony No. 6 (Pathétique) Tchaikovsky
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orchestrated by Mr. Elinor. He has utilized his orchestra to a fascinating degree and it rises fully to the opportunity.

Elinor again has built a score of strong appeal when synchronizing the picture Theodora, and we shall speak of it next week. Suffice to say now, that his use of themes is telling. Inasmuch as the action of the film is somewhat richly blessed with sudden changes of scenes and events one meets with similar abrupt turns in the score which sustains the play faithfully. Undoubtedly Elinor has given much labor of love to this elaborate synchronization.

At Grauman's—Misha Guterson gave us a generous musical Christmas present at the last Sunday morning concert, which glowed with musical lights and spread most sympathetically the message of Christmas Sunday. The crowded house and cordial applause proved that his musical message of good will was warmly appreciated. It was a happy idea to invite the choir of Temple Baptist Church, who gave a fine rendering of the Hallelujah Chorus and cheerful songs of the season. Rev. J. Whitcomb Brounger then dwelt on the meaning of the day, punctuating his sympathetic address with clever remarks that "told the story."

Then Conductor Guterson lit his orchestral candles and they glowed beautifully with a deep serenity and touching appeal in the Largo from Dvorak's New World Symphony. We have seldom enjoyed the orchestra more than in this movement. Rubinstein was enjoyed with a Choral from his Paradise Lost, finely arranged by Mr. Guterson, who could acknowledge special applause. A Nocturne from Chopin, also well liked, and the Pizzicato Scherzo from Tchaikowsky's Fourth Symphony, added artistic color to this musical Christmas Tree.

ALCAZAR

Louis Bennisson, the eminent stage and screen star, in his own play, *Benvenuto*, a romance of the 16th century, will appear for one week only at the Alcazar beginning with the New Year's Day matinee, January first. It is with a distinct feeling of pride that Belasco & Mayer have made the announcement of this noteworthy engagement. The appearance of this distinguished actor will certainly mark an epoch in Alcazar history and the fact that he will produce a play written by himself in collaboration with Benet Musson will add to the interest. San Francisco was the scene of Bennisson's early triumphs. He is now recognized as one of the leading stars of the country. Bennisson has just completed a series of feature films for Goldwin Inc., and leaves here early in January for a two years' engagement in Australia and England. One of the plays planned to be presented in the Antipodes is *Benvenuto*. By a special arrangement the Alcazar was enabled to permit San Francisco the first glimpse of this comedy-drama, which is expected to be the most popular vehicle in which the star has ever appeared. No expense will be spared in making the production the most sumptuous and elaborate ever presented at the O'Farrell Street playhouse. The full strength of the Alcazar company headed by Gladys George and Dudley Ayres will be in the support together with a large number of specially engaged actors, the full cast requiring an aggregation of forty.

Bennisson will have the title role and he is responsible for the statement that if he had searched far and wide he could not have found a more suitable actress than Miss George to assume the ingenua lead opposite him. *Benvenuto* should be the greatest holiday attraction in Alcazar history. This week *Three Live Ghosts* is convulsing local theatre-goers with laughter. It is the funniest play in years and the holiday crowds are enjoying it immensely. Two New Year's Eve performances are scheduled at 7:30 and 9:45.

SEQUOIA LITTLE THEATRE

The Sequoia Little Theatre, 1725 Washington St., will open its second bill of three one-act plays next week, on Tuesday, January 3. The stage of the Little Theatre has been entirely refitted with new decorations, designed for each play by Ruth Brenner. England in the thirteenth century, three oriental scenes in the vicinity of Bagdad, and a plain honest to goodness American Bowery tenement scene are ready for the opening. The costumes are also all new and were designed for these plays according to their periods. Several of the oriental costumes have been carried out in batik at the Karah Studios.

A program of entr'acte and incidental music in keeping with the plays has been carefully selected. The new bill includes *The Bowery*, a "strictly American" interlude by James Bugge; *The Altar Candle*, a Yale prize play by Theodore Banks, Jr., and *The Shepherd in the Distance*, an oriental pantomime by Holland Hudson. Performances will be given every Tuesday and Saturday night during January. Tickets are on sale at Paul Elder's Book Shop, 239 Post St., and at Shapiro's Song Shop, 1461 Polk St., near California. The prices are \$1.00, 75c and 50c.

LEONA NEBLETT AT CALIFORNIA

The California Theatre announces Leona Neblett, violinist, as the soloist for their concert next Sunday morning, January 1st. Miss Neblett will play the Nardini E minor Concerto, accompanied by the orchestra. Miss Neblett's work is well known in the East, Northwest and South, but Sunday morning will mark her initial appearance to San Franciscans. Her work has won high praise for its charm, technical accuracy and originality of interpretation. She possesses remarkable technique and depth of tone for a woman violinist.

For the coming season Miss Neblett will be heard in recital on the Pacific Coast with a tour of the Northwest in the late spring. An excellent program will be rendered by the California orchestra, under Mr. Heller's direction. They will offer *Stars and Stripes Forever* by Sousa; *Moonlight on the Rhine*, waltz by Vollstedt; selection from *La Tosca* by Puccini, and Schubert's overture, *Rosamunde*.

CENTURY THEATRE

The second week of the engagement of *The Bat* at the Century will be inaugurated Sunday night, January 1st. This mystery play by Mary Roberts Rhinehart and Avery Hopwood continues to charm, and theatregoers agree that it takes such a hold upon the audience that many persons insist on seeing it again. Indeed, box office reports at the Century are to the effect that many of those inquiring for seats had already witnessed the production in the East. The many thrills and the insistent, almost irresistible comedy that flows through the three acts make *The Bat* especially good entertainment, and it is literally the talk of the amusement lovers of the town.

The producers, Wagenhals and Kemper, have staged the local presentation on the same scale as that of the original production in New York, and all of the characters are cleverly assumed. The critics here have been a unit in their praises of this play, which is the greatest from an entertainment that has come out of the metropolis in a long time. In the cast are: Lizzie Evans, William L. Thorn, Lucille Morris, Charles Cahill Wilson, Josephine Morse, Joseph M. Hollicky, Arthur Hughes, Paul Huber and George Allan Wilson.

CHAMBER MUSIC CONCERT

The celebrated English pianist, Harold Bauer, will co-operate with the Chamber Music Society at their next concert on Tuesday, January 17th, and at this fourth event of the season the society will include in their program a quartet number by Haydn, also a D minor Unfinished Quartet by Paul Roussel, as well as the Cesar Franck Quintet in which Harold Bauer will take the piano part.

The brilliant playing of the Chamber Music Society and their guest artists is a musical feature that brings many out-of-town people as well as a record attendance of the San Francisco public to their concerts, and numerous expressions of appreciation reach both Manager Jessica Colbert and founder Elias Hecht, of the Chamber Music Society, for their progressiveness in combining the remarkable work of the society itself with world renowned artists. Bauer is one of the most expensive pianists before the public today, and a great favorite with the American people.

In writing of him Frederick Donaghey of the Chicago Daily Tribune says, "That his genius for the piano justifies itself, is no doubt Harold Bauer's best asset. He owns an impressive inventory of other assets—brains, intelligence (which is something else), elegance, charm, a catholic mind for all the music of all the centuries and a sane student's respect for the music he interprets. His art is as personal as it is patrician; none of the others provides you with the same set of reactions."

FLORENCE MIDDAGH TRIUMPHS

We have just sufficient space at our disposal to comment heartily upon the excellent artistic interpretation of Miss Florence Middaugh, contralto, at the California Theatre last Sunday morning. Miss Middaugh sang *Ah Rendimi* from *Midrane* by Rossi with the California Theatre Orchestra, and won her audience at once with her beautiful, mellow and rich voice, her fine style and artistic discrimination and her excellent bel canto singing. Her enunciation, too, was most worthy. She received a hearty and well merited ovation, being compelled to sing several encores. Herman Heller and the California Theatre Orchestra acquitted themselves nobly in an unusually well chosen program. A. M.

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SAN FRANCISCO, SATURDAY, JANUARY 7, 1922.

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SYMPHONY EXCHANGE ARTISTIC NECESSITY RUSSIAN ARTISTS MAKE HOSTS OF FRIENDS

Los Angeles and San Francisco Symphony Orchestras Should Have Opportunity to Appear Before Communities of Interior Towns—Metropolitan Centers Will Thus Enable Interior Towns to Hear the Best Music

By ALFRED METZGER

For some time Manager Behymer of Los Angeles and Manager Widenham of San Francisco have been negotiating and consulting about an exchange between the Philharmonic Orchestra of Los Angeles and the San Francisco Symphony Orchestra, both organizations giving two concerts in each city and on their way to and from the two big centers of California to visit the interior cities and thus enable the people of these towns to enjoy the best music presented in the best possible manner. The only obstacle that has so far prevented an early settlement of this arrangement is the solution of the financial problem. And it is now being considered how to devise ways and means to induce the interior communities to furnish the necessary expenses for the purpose of having the orchestras visit these towns which are somewhat limited in musical population without inflicting too much of a financial burden upon them.

A. W. Widenham, upon being asked his views on the subject, tells us that he does not believe in entering upon this California tour unless the various communities are enabled to contribute their financial support to it in order to relieve the two orchestras of any actual financial losses. Mr. Widenham says that the orchestras do not wish to make any money, but on the other hand they do not wish to lose any. He does not think it wise to create among interior communities objects of musical charity, but he thinks they would feel easier in mind, and prouder of their enterprise, if they were to pay their full share for the support of the engagement. And Mr. Widenham also believes that the Chamber of Commerce, which is the beneficiary in various commercial enterprises dependent upon the support of interior cities, should, as a matter of courtesy and appreciation toward the interior cities, bear part of the expense of such a trip.

We are inclined to agree with Mr. Widenham and also believe that a proper presentation of the facts and plans to the Chambers of Commerce of San Francisco and Los Angeles would result in an eventual solution of the entire problem. Nothing could be devised which would be better to cement the friendship of the two metropolitan centers and those of interior cities than an occasional visit of the two symphony orchestras and, unless we are mistaken, the pride of the interior communities will not permit such a wonderful opportunity to escape without at least trying to make the plan possible.

L. E. Behymer of Los Angeles is as enthusiastic about this matter as A. W. Widenham, in some respects even a little more so. This interchange of orchestras has been a pet hobby of Mr. Behymer's for some time and as far as the Los Angeles Orchestra is concerned it could easily be done, because Mr. Clark is his own boss, has the means to execute the plan and is not dependent upon committees and boards of directors like Mr. Widenham. Mr. Behymer in discussing this proposition said:

The principal point of this exchange must be sought in the fact that no Eastern symphony orchestra is visiting the Coast this season. But even if there were only a few are the equal of any of the two California organizations. Symphony concerts represent the highest musical culture of a community, and this interchange and interior visit would be the highest compliment which one community can pay to another. To make this round trip through California would require a fund of \$80,000 before beginning the tour. The combined salaries of the men alone in both organizations will ex-

ceed \$16,000 for the week. The railroad fares and sleepers would add another \$10,000 for the two orchestras. None of the cities to be visited could assemble and rehearse an ordinary orchestra for less than \$30,000 or \$40,000 for a series of four or five concerts. Upon this arrangement they could secure the finished product at \$2500 a concert, which does not pay for the railroad fares and

Russian Singers Please Music Lovers Because of Their Sincerity—Several Excellent Voices—Russian Operas Specially Interesting—New Version of Carmen—Stage Management, Chorus and Orchestra Could Stand Improvement

By ALFRED METZGER

The Russian Grand Opera Company now appearing at the Columbia Theatre is attracting large audiences and pleases hundreds of music lovers because of the individual sincerity of the artists, the beauty of some of the voices, the artistic taste displayed in the costumes, and last but by no means least, because of the opportunity this organization affords us to hear some of the Russian operas never

different type of operatic work to that given us by the Russian Grand Opera Company. We have been used to rejoice in Tchaikowsky's melodic wealth and thrilling climaxes. But none of this was strikingly observable during the performance of Pique Dame. It is possible that Feurst, the conductor, may be responsible for this, or the orchestra may be inadequate. But for some reason we missed the thrill and inspiration that usually characterize Tchaikowsky's musical creations.

Miss Burskaya as the Countess impressed everyone favorably by reason of her splendid acting and her unusually fine mezzo-soprano voice. She sang with taste and repression and never forgot the realism of the role. It was truly as artistic a performance of this role as may be expected. It would be difficult to present it better. Miss Mashir as Lisa revealed an excellent lyric soprano voice which, however, did not show itself at its best until the last act, when she proved to be possessed of a vocal organ of fine pliancy and high range. She acted well and looked very charming. Mr. Radeef as Prince Jeletski had no opportunity to exhibit his tenor voice to its best advantage inasmuch as he seemed to be afflicted with a cold which no doubt will have been remedied before the end of the week. Mr. Danilo as Hermann and Mr. Lukin as Tomski, two officers, and both baritones, essayed their roles with earnestness and conscientiousness. An unusually fine voice proved to be that of Mr. Panteleef, who sang a minor part as the Turko in the ballet. From this short hearing it would seem as if he had a beautiful bass voice. Miss Kassanskia and Miss Valentinova did some graceful and enjoyable dancing during the ballroom scene.

The costumes are new and very rich, while the scenery does not seem to fit the various occasions. The light effects also could stand a little improvement, while the stage management is very negligent. Conductor Fuerst seems to be inclined to be somewhat draggy in his tempi, but this may be due to the inadequacy of the orchestra, the string section of which has a very thin quality of tone and frequently is drowned by the brass. Nevertheless we would suggest that our readers attend the presentation of the Russian operas, as most of us have never had an opportunity to hear them.

We haven't much space left for a review of the Carmen performance which took place on Tuesday evening. However, Miss Burskaya gave us an entirely new conception of the title role. Her voice is excellent, although exhibiting a vibrato in the higher position, and her acting very impulsive. She makes a handsome Carmen and occasionally satisfies those who enjoy spiciness of deportment. But we are not used to the conception of the role such as Miss Burskaya gives us. Whether it is due to the language or to some other cause she somehow chops up her phrases, does not employ the legato style of singing, does not color and accentuate, and during the dancing scene seems to occasionally become short of breath, thereby interfering with her singing. These remarks are not meant to state that Miss Burskaya always sings this way. It is more than likely that she was nervous, and did not always do herself justice. At any rate many people enjoyed her role thoroughly and gave her numerous curtain calls. We heard even one young lady remark: "She is the finest Carmen I ever heard—and I heard them all."

(Continued on Page 16, Col. 1)



OLIVER WALLACE

The Brilliant Organ Virtuoso Who Is Enchanting Granada Theatre Audiences With His Masterly Organ Interpretations (See Page 3, Column 2)

hotel bills, not to say anything about salaries.

Citizens of San Francisco and W. A. Clark, Jr., of Los Angeles, like the Chicago Opera Association, take pleasure in guaranteeing the salaries and expenses for the two organizations in their respective cities. Certainly the citizens of the inland towns should be willing to take care of at least the railroad fares and local expenses, receiving in return concerts by two orchestras the equal of any Eastern organization of similar character. Five hundred subscriptions at \$10 would make possible a concert by each of the organizations in Sacramento, Stockton, San Jose, Oakland, Fresno, Harkersfield, Pasadena and Santa Barbara. Courteous recognition of the in-

(Continued on Page 16, Col. 1)

heard in this city before. This latter fact alone ought to crowd the Columbia Theatre every time such a Russian operatic work is announced. Impresario Pineus tells us that for next week the repertoire will be almost entirely Russian, Faust having been eliminated at his suggestion. This is an excellent idea.

There are other features regarding this engagement worthy of emulation by other grand opera organizations. The intermissions are short, no encores are allowed and whenever there is a change in the personnel such change is announced by Mr. Armitage, the manager. We should like to call the attention of other opera companies to these facts. There surely is need to observe them. The opening performance was Pique Dame by Tchaikowsky. Somehow we expected quite a

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TWENTY-FIRST YEAR

BY WAY OF EXPLANATION

Owing to the lack of space in every issue, and to the impossibility of enlarging the paper at this time, we are obliged to announce that an account of the following events so far omitted will appear in the next issue of this paper: Concert of San Francisco Symphony Orchestra in San Jose, Presentation of Cantata at Stanford University under direction of Warren D. Allen, Performance of San Francisco Community Opera Company with Blanche Hamilton Fox as guest artist, Esther Houk Allen and Redfield Sears concert in Palo Alto, Katharine Edson's Song Interpretations at the Players Club, Excellent article on "How Music Can Influence the Every-Day Activities of the Nation" by Hon. Julius Kahn which appeared in Music Trades of October 29th, and other events.

We trust that our friends whose articles are thus delayed will not consider us negligent nor will feel offended. But as they can easily see we have just so much space to devote every week to musical events. We do not receive the necessary support in advertising to justify a sixteen-page paper. Last year we published a sixteen-page paper and lost more on the experiment than we can easily afford. If some of our advertisers who do not see their way clear to pay promptly would make up their mind to meet their obligations every month, we could easily publish a sixteen-page paper, but since the Musical Review has been essentially a labor of love on the part of publisher and editor, and never a money-making scheme, we do not consider it fair of our advertisers to expect us to lose money by publishing their news.

If the musical profession of San Francisco has sufficient pride and energy to support an adequate music journal dealing with their musical problems it is in their power to give us the chance to do so, as we proved last year and as we always try to prove by our annual editions. But as long as a proportion of our advertisers refuses to make monthly remittances regularly, and as long as there are teachers and artists unwilling to give us their support without demanding a pound of flesh for their patronage, then the musical profession of San Francisco must be satisfied with a paper such as we are now publishing with many important news items omitted every week, and with but occasional letters from New York.

At present a glance at our Los Angeles department will convince our readers that the musical profession of Los Angeles in the proportion of attention accorded it in our columns is giving us greater support than the San Francisco profession. We do not refer here to our subscribers. Our subscription list, while not exactly as large as we like to see it eventually, nevertheless includes practically all musical people of ambitious instincts. But everyone knows that no money can be made on subscriptions as it costs more to produce the paper than it is possible to secure for it by annual subscription. Our advertising patronage as it is now, would be sufficient if all would pay promptly. But as long as not 100 per cent pay monthly, we must ask for additional support of artists and teachers who do pay regularly.

As a matter of fact, the artists and teachers and music dealers who pay promptly every month are supporting this paper, and those who do not pay regularly permit the others to pay for them. It becomes, therefore, absolutely necessary to reorganize the policies of this paper whereby it is possible to entirely eliminate that element unwilling to meet its obligations in a manner to enable us to give the California musical profession a music journal worthy of its standing in the musical world.

ALFRED METZGER.

INTERESTING FACTS ABOUT OLIVER WALLACE

Something About the Career of This Noted Organist of the Granada Theatre and His Ideas of What Represents Theatre Playing

By BRUNO DAVID USSHER

Though it may sound hackneyed, yet it will remain true: the loss Los Angeles suffered when Oliver Wallace, brilliant theatre organist, left the musical organization of the Grauman Theatres is the gain of San Francisco, who will enjoy him at the new Granada Theatre. Wallace came to Los Angeles a little over a year ago, and within a few days aroused Los Angeles with his eminently musical, colorful organ playing at the Grauman Theatres. Drawing on a great musical reserve fund, a sheer inexhaustible faculty for improvisation, Wallace startled musicians with his surprising organ-dialogues, which fitted to the sub-titles, literally made his instrument "talk," as already has been mentioned in the Los Angeles columns of the Pacific Coast Musical Review, in the course of a review of Mr. Wallace's organ score to Churchill's *The Inside of the Cup*.

Wallace hails from London, showing much musical talent at an early age. He entered the College of Music as a boy, but through all his years of study never felt very happy, owing to the conservative tendencies of his teachers. Though slim, almost frail of stature, Wallace roamed the lovely countrysides of England rather than to put in long hours of practice. His father, a stern Scotchman, who for twenty-five years headed the Metropolitan Police as Chief of Scotland Yard, decided to give the boy all of the open country and perhaps even more than he wanted and dispatched him to a brother who owned a large farm in Northern Saskatchewan.

Young Wallace was delighted but insisted that his piano should accompany him out to the wilds of Canada to which his father consented. Although the instrument was shipped four weeks before Wallace left his home, what should he behold upon alighting at the rural railway station, but his trusty upright, just being lifted from the same train on which he arrived. It seemed like an omen to him then and does so to this day.

After a ten hours' sleigh ride (it was winter then) the farm was reached by the same vehicle as the piano. Wallace gave his first "recital" on the American continent that same evening, all the farm hands, including many Indians, present. The red-skins never had seen a piano before, were deeply impressed with the "music cupboard" and, awestruck, scarcely dared to feel the ivory keys of the sinister looking keyboard with its black and white "taps."

One year was spent in these wilds, where his was the only piano within a three days' journey distance. This circumstance was water on the mill of young Wallace, and perhaps also matured in him the idea as to what he could do with his instrument. The joint arrival of piano and pianist soon became known and before long Wallace could be seen driving about with his piano to neighborhood farms, his piano thickly wrapped in blankets and furs behind him on the sleigh or wagon, heading for dances and making music for serious and gay occasions in barns.

This was fifteen years ago. The boy of seventeen, however, craved for music and left after a 12 months' stay. Two years of wandering brought him to Seattle in 1908, where he took his first engagement as a theatre pianist in the Dream Theatre, a cinema, seating only 360 people, then owned by J. Clemmer. Clemmer soon realized what a player of Wallace's possibilities could do with an organ and within four months the first picture house organ in the country was heard at this theatre with Wallace at the bench. It was a small instrument, costing \$2400, and was installed by Sherman Clay

& Co. It is significant that Wallace today should preside at the largest theatre organ in the country, a Hope-Wurlitzer Jones, costing over thirty times the amount, \$75,000, installed under his supervision at the Granada Theatre.

Wallace has developed his playing to an impressive combination of inspirational art and science. Speaking of his ideas concerning organ playing in a picture house, he once commented:

"A theatre organist must be a combination of a church organist and of a concert pianist, or if you like, a dramatic pianist. I consider myself as having to fulfill the function of an actor on the organ key board. The instrument must act to the lines, almost speak it. Personally, I visualize the film as an opera. In the opera we expect the music to match the libretto, hence we must synchronize the music emotionally and as to tempo closely with the picture. It is imperative, therefore, that a theatre organist must be able to extemporize at will. I say at will, for only then is this faculty of value to him. In order to do this in fullest harmony with the screen drama, he must interpret it. He cannot do this unless he 'feels' it. If there is agony expressed on the screen, he must radiate or transmute agony, its woes and climax and slowly-healing ating through his instrument. No music, generally speaking, has been written for the organ to absolutely fit such scenes. Then this music must be created instantaneously by him. Those who cannot pass mentally and emotionally through tears and smiles of the so-called silent drama, had better stay away from the theatre organ, for automatic players would produce equally good effects.

"In my organ scores I follow the Wagnerian idea of the leit motif. Organ playing for a picture means transmuting, not only accompanying or manifesting the picture. Hence the symbolism of the leit motif proves happily eloquent. Moreover, this mode of procedure gives the organist great opportunity to select from the best of musical literature. If he can do this, then he is saved from a hard and fast score. He is in a most advantageous position compared with the orchestra leader, especially as he will grow into the picture and strengthen his score from performance to performance.

"So much for the serious screen drama. Much is being sinned during comedies. There should be as much pains taken in proper selecting and synchronizing the music as in the pathetic drama. In fact, the serious drama is easy to interpret, for, is not life itself a serious drama? But to find good music, to really express clean humor on the organ during a comedy is often very hard, and gives the organist a wonderful opportunity to entertain pleasantly, yet to be musically. Here, too, the technic of leit motifs produces happy effects. To it is added the possibilities of, what I call, 'musical realisms', meaning effects of sounds true to life. As most of the comedy music is played at a lively tempo the organist must take care that he does not break his tempo or rhythm while interpolating the barking of a dog for instance. If he can do this with such ease that the musical dimensions of time and rhythm do not suffer, then it will be funny. If not, then it is neither funny nor musically, but clumsy, and his audience will silently frown on his lame witticisms. In short, organ playing for a picture must be creative playing, not as the little poem describes so well and so fittingly:

Seated one day at the organ,
He was weary and ill at ease,
And his fingers wandered idly
Over the noisy keys."

Mr. Wallace is planning regular Sunday morning recitals during which he will play moderns and classics, such as Sibelius, Wagner, Tchaikowsky, Grieg, Dvorak, Schubert, Moszkowsky, Bach. A special feature will be his adaptations of operatic music to the organ.

SAN CARLO OPERA COMPANY

What is certain to prove one of the artistic treats of the season as well as a notable social event will be the appearance here at the Century Theatre for two weeks beginning January 22, of the San Carlo Grand Opera Company. The annual visit of the San Carlo organization always is eagerly looked forward to by the music lovers of this city and this season there is even more than the usual interest because Fortune Gallo, general director of the San Carlo Company, has just announced that he will bring intact to this city the entire organization that made the New York season at the Manhattan Opera House such a sensational success.

This means that his "guest" artists of international fame such as Marie Rappold, Anna Fitzli, Esther Ferrabini and Eleonora di Cisneros, the augmented chorus and orchestra as well as all of the regular artists will be brought here. The regular personnel of the company has been strengthened by the addition of several artists of splendid repute both here and abroad.

Among these artists are such splendid singers as Elizabeth Amsden, Sofia Charlebois, Madeline Keltie, Josephine Luchase, Bianca Saroya, Beatrice Eaton, Nina Frascani, Ada Pagli, Anita Klinova, Romeo Boscarelli, Giuseppe Agostini, Joseph Tudisco, Gaetano Tomasini, Nicola D'Amico, Joseph Royer, Natalie Cervi, Pietro De Biasi, and others to be announced later.

The San Carlo Grand Opera has added several operas, including some novelties to its repertoire this season and the operas given in this city will be selected from the following list: *Aida*, *La Boheme*, *Hansel and Gretel*, *Barber of Seville*, *Carmen*, *Cavalleria Rusticana*, *La Forza Del Destino*, *Faust*, *La Gioconda*, *Madame Butterfly*, *Lucia di Lammermoor*, *Lohengrin*, *Martha*, *The Masked Ball*, *Manon*, *La Navarraise*, *Orpheo*, *Pagliacci*, *Rigoletto*, *Romeo and Juliet*, *Salome*, *The Secret of Suzanne*, *Tosca*, *La Traviata*, *Il Trovatore*, *Tales of Hoffman*, and *Thais*.

DISTINGUISHED DANCERS TO ASSIST PAVLOWA

Anna Pavlova, who, direct from new triumphs in Paris, London and New York, will give performances at the Century Theatre for one week beginning Monday night, January 16th, under the management of Selby C. Oppenheimer, brings with her a supporting cast which has been proclaimed in Paris, London and New York as the largest and finest with which the incomparable danseuse has yet surrounded herself. The three leading dancers are Laurent Novikoff, Hilda Butsova and Ivan Clustine, who is also Maître de Ballet. Of these Novikoff is the only new member.

Novikoff, it will be remembered, achieved an ovation here when direct from the Imperial School of Dancing he made his North American debut as Pavlova's partner in 1913. After this tour, he returned to Moscow, where he became the premier dancer at the Imperial Theatre, appearing in the entire repertory. When the Bolshevik regime changed the character of that organization, he left, and after a long and dangerous journey arrived in London, where he achieved great success dancing with Karsavina. His strong physique tempered by grace and wonderful suppleness, Novikoff is now in the prime of his physical development and is unquestionably one of the foremost classical dancers of our time.

The other featured dancers in Pavlova's company of almost a hundred are Simon Karavaieff, Muriel Stuart, Pinnowski, Vajinski, Zalewski, Bartte and Dambrowski. Theodore Stier is still the conductor of a large symphony orchestra, for Pavlova's great organization. One thing that stands out in the present Pavlova tour is the wonderful scenery, lighting and kindred effects, designed by the greatest artists of this country and Europe. Thus, Joseph Urban has painted the scenery for Snow Flakes, one of the finest of the new ballets that Pavlova is bringing. Other famous artists who have contributed to the Pavlova scenery, all of which is new, are Drabek, who designed both the scenery and costumes for the Polish Wedding; Dobounginski, who created the Fairy Doll settings and costumes; Georges Barbier, the designer of Amarilla, and Serge Soudekin, who evolved both scenery and costumes for the ballet Fairy Tales.

According to Eastern critics Pavlova, herself, is dancing better than ever before in her wonderful career, and she appears more frequently during her programs on this tour. Here are some of the treats that will be offered San Franciscans during Pavlova's local stay:

Monday and Thursday nights, Amarilla and Polish Wedding (new); Tuesday night and Saturday matinee, Coppelia (new), and Fairy Doll; Wednesday matinee and Friday night, Magic Flute (revival), and Snowflakes; Wednesday evening, Chopiniana and Fairy Tales (new); Saturday matinee, Fairy Tales (new), and Polish Wedding (new). From seven to a dozen diversissements in which the entire organization takes part are included in every program. Tickets are now on sale at Sherman, Clay & Co.

LEONA NEBLETT PLEASES LARGE AUDIENCE

Leona Neblett, a young violinist of superior faculties, was the soloist at last Sunday morning's concert at the California Theatre. Notwithstanding the inclement weather and the holiday a large audience assembled on this occasion and enjoyed Miss Neblett's playing. She had chosen Nardini's concerto in E minor as her vehicle of artistic expression, and she made an excellent impression by reason of her mellow tone, her fluent technique and her skillful expression. At times there were certain signs of nervousness, but in the main Miss Neblett pleased her large audience, which would not rest until the feature of the program was supplemented with shorter compositions which were also greeted with enthusiasm. Altogether Miss Neblett has reason to feel satisfied with the result of her San Francisco appearance. The California Theatre Orchestra, under the able direction of Herman Heller, presented an appropriate program and as usual received the hearty endorsement of the audience. Specially enjoyable was Schubert's Rosamunde Overture, which was given an effective reading.

Marguerite Ringo Soloist Tomorrow

Marguerite Ringo, one of New York's most popular sopranos, has been engaged by the California Theatre to appear as its soloist with the orchestra next Sunday morning. Miss Ringo is a native of California and lived in Los Angeles, where the foundation of her musical career was laid. After graduating from Mills Seminary she went to the New England Conservatory of Music in Boston, where she studied for three years. Her program number at the California Theatre Sunday will be the Aria Depuis le jour (Louise) by Charpentier.

Following a recent recital at Aeolian Hall in New York one of the New York critics had the following to say: "Her voice presents an embarrassment of riches, effective in dramatic passages, of rare beauty in lyric passages, it is not without brilliance in songs requiring facile execution. Miss Ringo is favored, too, with charming appearance and gracious manner; which, with her lovely voice, with its warmth and sparkling quality, cannot fail to inspire an audience."

Herman Heller will conduct his orchestra through the following selections: Aida March by Verdi; Songs—

D'Amour, waltz by Ertl; The Enchanted Forest (Suite) by Arriola, including Woodland Sketches—Sunrise, The Fallen Monarch, A Storm Scene and The Brooklet, and Dvorak's Overture, Carneval. Raff's Cavatina will be offered by Leslie V. Harvey as an organ solo.

G. JOLLAIN'S PUPILS' RECITAL

A very artistic and commendable program was rendered by G. Jollain's pupils on Saturday evening, December 3rd, at Sorosis Club Hall, this being the fourth students' recital of the season. A large and enthusiastic audience filled the hall to its capacity. In fact, several hundred could not be accommodated, such a large number having gathered for this event.

Included in the program were many difficult concertos rendered in a manner which demonstrated the very conscientious training which these pupils have received from their teacher, Sig. Jollain, and all present were astonished to note the qualities which these young students possessed, namely, intelligent interpretation, freedom of bowing and clear technic which, coupled with their individual ability, also reflected on the efficient manner in which the participants were prepared.



MARGUERITE RINGO

The Widely Known American Soprano Who Will Be the Soloist at the California Theatre Tomorrow (Sunday) Morning

All the violin numbers were very creditably interpreted and we might add that the whole program was a great success, both from a musical as well as social standpoint, and the results were indeed gratifying to Sig. Jollain, rewarding him for his untiring efforts.

Mme. Jeanne Gustin-Ferrier, the well-known soprano, delighted her hearers with her remarkable voice in the rendition of several French numbers which proved very interesting. Her clear enunciation and artistic interpretation won her the hearty applause of the audience.

Sig. S. Martinez was accompanist for most of the numbers on the program and, as usual, impressed those present with his excellent musicianship. This musical event was indeed an enjoyable one and a source of encouragement to those who took part to continue to work as diligently as they have in the past. The complete program was as follows:

Concerto No. 4 (Huber), John Zeilemaker; Concerto (Strube), Pearl Chapman; Carnivale di Venezia (Paganini), Alice Compton; Concerto No. 8 (Huber), Mafalda Guaraldi; Concerto A minor (De Beriot), Dorothy Player (Audrey Player at the piano). Vocal—Herodiade, Il est doux, il est bon (J. Massenet), Le Nil (violin obligato) (X. Leroux), Si mes vœux avaient des ailes (R. Hahn), Mme. Jeanne Gustin-Ferrier, soprano; Concerto No. 7, G major (De Beriot), Emily Leet; Romance in G (Beethoven), Mazurka-Obertass (Wienlawski), Henry Yates; Concerto D major (Seitz), Alexander Murray; Ensemble (Galopade), Alexander Murray, Margaret Polley, Marie Malinger, Bert McCarthy, Lester Lipsitch, Mafalda Guaraldi, Richard Siprella, Joseph Bendahan, Allen Richman, Alice Compton, Maureen McGrath, Saul Perlis, Camille Zeilemaker, John Zeilemaker, Emily Jurras at the piano; Trio—Alexander Murray, Margaret Polley, Marie Malinger; Trio (Dancila), Helen Hughes, Henriette Ravicotti, Pauline Ravicotti at the piano; Trio, Berceuse Serenade (Godard), Helen Hughes, Ruth Madden.

Katharine Edson presented a program of song interpretations and dancing at the Players' Club on December 6th and 13th which created such an excellent impression and which proved so interesting, that we shall be glad to refer to it at length next week.

THE MUSICIAN'S LIBRARY (OLIVER DITSON)

By Rosalie Housman

The gray heavy paper edition of the world's most famous classics in piano and voice, which we have come to accept as the standard edition in America, has added two new volumes to its lists, which will help the singers to appreciate the contributions of Russia in the art of song. These Modern Russian Songs are edited by the best authority on the subject, the English critic, Ernest Newman, who has, with an understanding heart, selected the most significant and representative "Art" songs of that great people. Many of the composers' names are less known here than they should be, and for this alone we are deeply grateful to the Ditsons, as now we have no excuse for remaining in ignorance of the wealth of the material here included. Speaking of the volumes, simply as an edition, let me say first, that they are uniform with those already issued, and in the little paragraphs relating to the lives of the composers are most satisfying. Each volume has a page of pictures, for us to visualize somewhat the men whose work fills them. There is a foreword by the editor, which is not only very interesting, but is of the greatest assistance in understanding the music.

"From Alpheraky to Moussorgsky," and "From Moussorgsky to Witthol" should give one an idea of the scope of the two books, issued for high as well as low voice. The English translations, the work of various experts in the field, are of exceptional excellence, and commendable in particular, as the two languages are so different in every respect. There is a really singable English in most of them. The Russian temperament is vast, and many-sided, and is the natural result of the many racial elements contained within its boundaries. The influence of the peasant, and his folk expression, is often the underlying current of Moussorgsky. In Rubinstein, Rimsky-Korsakow and Tchaikowsky we sense the Slav, with his spiritual affiliation with the Orient, which is his geographical neighbor. There are Tartar touches here, too, quaint (and to our Western ears) unaccustomed rhythms, and above all, a national soul speaking in a language which the world can recognize, appreciate and understand.

I cannot pick out the best songs of a collection as comprehensive as this, as there are many, and enough to suit every taste and type. Let it suffice to say, that in these two volumes one feels as if one has found the secret of Treasure Island, and rejoice in that. And let me again call your attention to the other volumes which are included in the series. To date there are eighty volumes, including the greatest piano as well as vocal literature. All are edited by the men most fitted for each particular subject, as for example, Prout has been chosen to edit the two of Bach, Huneker those of Chopin, Reinecke the Mozart, and one can go endlessly down the line, and always find the best editing of the music. In the realm of song, from early folk songs of all nations, through to the moderns of Richard Strauss, there is a complete chain, with the original language (excepting Scandinavian and Russian) as well as adequate translations, whenever needed.

To those who want a genuinely interesting library, there could be no better nucleus than these volumes, and one always has the satisfaction of buying more as one's interest and appreciation increase. It is to the honor of the firm of Oliver Ditson & Co. that they have issued, and will continue to issue, music of the great, in a manner befitting the music, and the traditions they have established in America.

BAUER CHAMBER MUSIC SOLOIST

Harold Bauer, one of the greatest pianists now before the public, and who is regarded as among the foremost chamber music artists in Europe and in the Eastern part of America, will appear in ensemble work with the Chamber Music Society at the concert to be given on Tuesday evening, January 17th, at Scottish Rite Auditorium.

The exposition by Harold Bauer of the Cesar Franck Quintet in F minor, in which he will play the piano part with the Chamber Music Society, is said to be by far the finest of any pianist. This composition will also have a splendid rendition of the part for strings by the Chamber Music Society of whose playing the Los Angeles Herald wrote: "In these delightful players there was all we could wish for technically and emotionally." Both manager Jessica Colbert and founder Elias Hlecht of the Chamber Music Society predict that the co-operation of Harold Bauer with the society on January 17th will furnish one of the most delightful concerts of the New Year.

Haydn's Quartet in D minor, one of the numbers on this same program, is one of the best of the series of quartets that was written by him when as a director of music in the Court of Prince Esterhazy he composed very frequent inspirational works. It is in charming style with clearness of expression and beautiful themes.

The unfinished Quartet of Paul Roussel, which the Chamber Music Society will play on the evening of January 17th, presents two movements written in the modern French idiom, but with strong and vigorous virility. Although Roussel uses the French mode of expression he puts forth his ideas, not in a vague and impressionistic way, but with a straightforward, direct and forceful manner. Roussel was called to the colors for France in the late world war and was last heard of at the Battle of Verdun, where it is thought he went down with the buried regiment. A search through his things in Paris failed to disclose the rest of the manuscript of the Quartet, and it is probable that only the first two movements were completed.

Johanna Kristoffy

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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Lincoln S. Batchelder, the well known pianist and teacher, presented a number of his pupils in a piano recital at Sorsis Hall on Tuesday evening, December 20th, when the following program was ably and intelligently presented: The Clock (Gurlitt), Marie Horton; Song Without Words (Strealtbog), George Easton; Minuet (Beethoven), Valse (Durand), Marjorie Barney; Ballet Mignon (Wachs), George English; Serenade (Gabriel-Marie), Jean Dawson; Mazurka (Chopin), Isabel Sanford; Minuet (Bocherini), Irene Rosenbaum; Valse Lente (Delibes), Dorothy MacGruer; Arabesque (Lack), Robert Schermer; Etude Melodique (Raff), Alice Easton; Violin Solos—Souvenir (Drdla), Valse (Weber), Kathleen Horton, Elaine Horton at the piano; Valse de Concert (Wienawski), Lucille Dixon; Danse Caprice (Grieg), Etude (Heller), Mildred Koehler; Prelude, Valse, Etude (Chopin), Cyril Willitt; Love Song (Stojowski), Polonaise (MacDowell), Frances Sanford; Romance (Sibelius), Elaine Horton; Polonaise in C sharp minor (Chopin), Fantasie Impromptu (Chopin), Robert Vetlesen.

Selby C. Oppenheimer will bring to California in February the noted American baritone, Reinald Werrenrath, whose rise to fame has placed him at the crest of the world's greatest artists. Not only in this country is this extraordinary baritone conceded peerless, but England as well last summer capitulated to his talents. Werrenrath today is the most popular of all baritone recitalists. He will give two recitals at the Century Theatre on the Sunday afternoons of February 12th and 19th.

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—Other Interesting Musical News From the Southland

By BRUNO DAVID USSHER

Los Angeles, January 1, 1922.—That the Philharmonic Orchestra of Los Angeles is by far more than an artistic hobby to W. A. Clark Jr., its founder and sole supporter, but that he is literally "fathering" this great unit of one hundred artists, was revealed in the nature of his Christmas gift to the members of the orchestra. Every one of the players has been presented with a sickness, accident and life insurance valued at \$2500 each, without a penny's outlay on the part of the insured. For some time Mr. Clark intended to have a sickness, pension and benefit fund started for the protection of the orchestra members and their families. It was planned to arrange a benefit concert for that purpose last year, but the idea was abandoned in favor of a group insurance, financed from the outset and to be annually and entirely supported by the Clark exchequer.

Every orchestra member is included in the insurance who has been dated back to the foundation date when the orchestra was launched two years ago. This means that the "charter" members of the orchestra now enjoy the happy knowledge of owning a policy of such duration, while even the most recently enlisted players have been started on a \$1000 basis.

No "strings" whatever are attached to this precious Christmas gift. In fact Mr. Clark has even arranged for the contingency of members leaving the orchestra later on. They may then retain the policy and continue it on their own behalf. As far as we can ascertain no such liberal protection has been offered to the players of any orchestra in this country or Europe. Many symphony ensembles have instituted a pension fund supported by contributions from the orchestra members and benefit concerts, but it remained for W. A. Clark Jr. to become in closely human fashion the "father" of this, so fully his orchestra.

"Encore" programs might be another fitting name for the Popular Concerts of the Philharmonic Orchestra under Walter Henry Rothwell, because not less than four of the eight numbers forming the Nutcracker Suite of Tchaikowsky had to be repeated. This suite is ideal ballet music. It is too well known to require any comments at this time. It is surprising certainly that Tchaikowsky should have found moods of such untrammelled delight when sentiments of darkest shading often filled his mind. Specially so near his death—the year following. As far as the exact date of composition is concerned, I find that the "doctors disagree," for 1890, 1891 and the summer of the next year are mentioned. However this matters little. It was a fitting choice to play it at this time as the work is based on a Christmas fairy tale by E. T. A. Hoffmann and full of the holiday spirit.

That spirit was not sufficiently prevailing, it seemed, during the opening selection, Overture Miniature, which lacked a little of the playfulness of the miniature element. It is somewhat Mozartean in style but had not all the daintiness intended. But the right atmosphere was at once found in the march when the trumpets, trombones and horns were lively and admirably light in the high written passages, elegantly contrasted by the strings.

Most charmingly played was the Dance of the Sugar-Plum Fairy (another time reads Dance of the Bonbon Fairies), airy and gracefully phrased. It was one of the encored numbers. Tchaikowsky gives the principal theme to the celesta (William Edson Strobbridge). In fact, this is one of the earliest works in which that instrument does occur. The woodwind section, too, sounded well. Dashing spirit and a fine accelerando made the Trepak Dance one of the favorite selections. The Arabian Dance, too, pleased greatly because of the fine shading in the reeds and violins. Oriental atmosphere of spirit and characteristic phrasing added to the attractiveness of the piece. Mr. Rothwell's sense of humor was exhibited in the drollery of the Chinese Dance



with its amusing eccentricity. Our three flutists caught the playfulness of the Toy-Pipers' numbers very well, when the brass, too, was pleasing in tone quality when imitating the flutists. Celli and violas, also the harps (Mr. Kastner and Miss Hogan) found grateful opportunities in the Flower Waltz. On the whole this selection appeared slightly heavy and might have gained if given a trifle faster. The horns introducing the waltz rather accentuated their notes too much, and one missed a certain variety of lilt, thus the number becoming somewhat monotonous. Altogether the suite was a delightful bit of musical humor and pleasingly rendered.

In Claire Forbes Crane, soloist of the afternoon, we met a striking musical personality. She gave us a strong and appealing reading of the B flat minor piano concerto of Tchaikowsky. Mrs. Crane has sweeping technique as she proved in the first and last movement. From a higher musical angle she gave most, to our mind a great deal, in the middle movement, where expression and tonal quality was beautiful and fascinating. Maybe she sacrificed here poetry sometimes for color of tone. Perhaps this version was dictated by her musical individuality which she maintained successfully in the uneven struggle with the orchestra—of that later. She happily avoided sentimentalism in the Andante, in fact even her lyric passages were imbued with a radiance of tone that captivated, although we can imagine subtler shadings in that movement. However, she played it eminently musically, an idiom of expression that made her playing of the other movements equally eloquent, though she had to struggle against the already mentioned flood of orchestral tone. We purposely chose a seat in the balcony where acoustic conditions are most advantageous. While the orchestra was seldom too loud in the actual sense of the word, yet it produced frequently an overwhelming mass of tone volume in which few pianists could successfully maintain themselves. Mrs. Crane may have realized this and therefore forced her chords to that degree where beauty of tone gives way to body of sound. Of course, the torrential chord passages of Tchaikowsky demand the very last from the pianist. However even in the less fully written passages Mrs. Crane needs at times fuller color quality. Peculiar was a certain staccato playing in which the notes sounded detailed, stabbed and hard. In a sense Mrs. Crane offers most in the middle register, to borrow a term from the vocal art. Both, as far as the keyboard actually is concerned, and the middle register of dynamic nuancing does she find deepest expression. Bass and treble on the concert-grand heavy forte and more delicate piano did not offer her the same appealing field of utterance as the middle octaves

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and the adagio moods. Nevertheless she is a brilliant player, who asserted her own musical nature in this colossal concerto.

Big, very big applause greeted her after every movement, a success in which Professor Thilo Becker, her pianistic mentor, shares. His great gift as a coach, who stands for musical depth and precision, was once more brilliantly exhibited. Teacher and pupil may well be proud of each other.

Notwithstanding an undue amount of tonal totality we must mention the high quality of detail work in the playing of the elaborate accompaniment, in which the orchestra members shared individually.

Brilliant, too, was the playing of Tschalkowsky's Caprice Italien in which Conductor Rothwell revealed his splendid faculty of tonal blending and rhythmic virility. The glowing brass, of luscious coloring, was effectively moderated in the tutti episodes. It is a masterfully set score, which can be traced back to the influences of Liszt. Not that Tschalkowsky has been overshadowed, but the treatment of themes and the orchestration points to Liszt's leadership in these regards.

Conductor Adolf Tandler, late of the Los Angeles Symphony Orchestra, has arrived in New York City, where he returned to discuss the details of an engagement offered him. Mr. Tandler has been approached from several sides since his return from the old country, but had to decline in order to settle urgent matters pending in the East. As will be remembered, Conductor Tandler went abroad to represent the Los Angeles Symphony Orchestra at the British Musical Congress in London and the International Music Festival in Zurich. While in London Mr. Tandler met frequently the leading British composers, such as Eugene Goossens, Cyril Scott, Thomas Harty, further Albert Coates, the famous conductor, and his colleague, Sir Henry Wood. He became closely acquainted with Bernard Shaw, whom he describes as a regular "enfant terrible," delighting in asking perplexing questions during the sessions of the congress. Two other immensely interesting personalities were Dr. Eaglefield Hull of Oxford University, an authority on Scriabine, and no less a maestro than Sergei Kusnezvitzky, who invited him to appear as guest conductor at his concerts in Moscow.

While in Paris Mr. Tandler spent much time with Ossip Gabrilowitsch and Leopold Stokowsky, the Detroit and Philadelphia conductors, who spent the summer there with their families. In Zurich Mr. Tandler again met many of the musical celebrities known on both sides of the great pond. His stay there was limited owing to his engagement as guest conductor at the Mozart Festival Concerts in Salzburg. He conducted the second symphony program, consisting of the G minor symphony, the Idomeneo Overture, a serenade and a concerto for organ and orchestra.

To judge from the critical comments in leading Austrian papers which we saw, Mr. Tandler must have achieved a conductorial performance of remarkable beauty and impressiveness. Although we consider these columns too limited in space to permit quotations of such nature as a rule, we cannot but give a few excerpts in justice to Mr. Tandler.

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Thus we read about his concert as "perfect resurrection of Mozart under the guiding hand of Tandler, who possesses rare sense of style . . . his gift to reveal the diversified polyphony and the emotional wealth of Mozart was astonishing. . . . Tandler gave us an unforgettable impression of this symphony (the G minor) . . . it was an experience that permeates life to us long after the last sound had faded away."

Next day, as a special recognition of his artistic feat, the board of directors of the Mozart Museum presented Conductor Tandler with the only remaining fragment, a small piece of the original foundation stone taken from the old Mozart House. The venerable relique was crowned with bronze plaque on which the original charter of the Mozart Society was engraved. Since his return Mr. Tandler has been widely entertained in the East by the Dohenys, Dr. Norman Bridge, former Quartermaster General Charles Dawes and other prominent members of society in Chicago and New York.

Manager Widenham of the San Francisco Symphony Orchestra, paid a flying visit to our city to visit his mother, who has been indisposed. Mr. Widenham motored down and returned on Sunday.

Next Monday, January 9th, the San Carlo Opera Company will open a two weeks' season under the local management of L. E. Behymer. Director-General Fortunio Gallo offers Aida, Mme. Butterfly, Rigoletto, Faust, La Gioconda (Thursday matinee), Lucia di Lammermoor, La Boheme (Saturday matinee), and Il Trovatore during the first week. In the following week Thais, Tales of Hoffmann (Tuesday matinee), Otello, Thais (Thursday matinee), Cavalleria Rusticana and Pagliacci, Carmen and Mme. Butterfly (Saturday matinee). No Saturday evening performance will take place in the second week. From here Gallo will leave for San Francisco, where the company will open Sunday, the 22nd, at the Century Theatre. Ernesto Knoch is Gallo's principal conductor this week, who will divide honors with Alberto Sciarretti. In San Francisco Maestro Merola is to appear as guest conductor.

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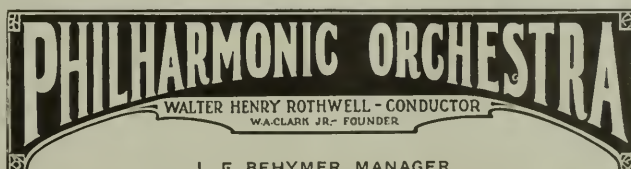
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CONCERTS FOR THE MONTH OF JANUARY

Fifth Popular Concert—Sun. Aft., Jan. 1st, at 3:15 P. M.

Soloist—Claire Forbes Crane—Pianist

Sixth Symphony Concert—Fri. Aft. and Sat. Eve., Jan. 6-7

Soloist—Harold Bauer—Pianist

First Performance of Charles Wakefield Cadman's Oriental Rhapsody

"Dunay Khuzaym"

Sixth Popular Sunday Aft. Concert, Sun., Jan. 15th, 3:15

Soloist—Jules Lepke—Violinist

Seventh Symphony Concert—Fri. Aft. and Sat. Eve., Jan. 20-21

Soloist—Katherine Parlow—Violinist

Seventh Popular Sunday Concert—Sun. Aft., Jan. 20th, 3:15

Soloist to be announced later

OUT OF TOWN CONCERTS

Pasadena High School—Second Symphony Concert—Jan. 13

Pomona College, Claremont—Symphony Concert—Jan. 28

AUDITORIUM BUILDING, LOS ANGELES

3rd Season

1921-22



Sousa opened this afternoon before a huge audience and will play twice tomorrow and Wednesday with a week's dates in the Behymer territory of the Southland following.

May MacDonald Hope, pianiste, Calmon Lubovisky, violinist, and Ilya Bronson, 'cellist, forming the justly admired Los Angeles Trio, are to be heard at the Ebell Club House on the evening of the 9th.

A Charles Wakefield Cadman premiere will lend auspiciousness to the pair of Philharmonic Symphony concerts during the present week, when the Prelude to his Omar Khayyam Suite is to have its first hearing from manuscript. Incidentally Cadman is another one of that growing congregation of practical believers in the qualities of the Knabe piano. Fitzgerald's, and particularly their manager, Mr. Yunker, are "all smiles" about "Charlie's" choice of a Knabe Grand for his studio.

France Goldwater, concert-manager, announces a reception in honor of Charles Wakefield Cadman this Friday evening at the May Mott Smith studios.

Conductor Hans Linné has signed the contract of contracts, the marriage license, when in San Francisco. His "director-general" and "exclusive manager" is Mrs. Ellen Percival Border from that city. Mr. Linné conducted the California Opera Company and has been connected lately with various New York companies visiting the Coast.

Ruth Hutcheson, soprano, prize winner at the Bien-nial Convention of Music Clubs, will concertize before the Glendale Music Club on the 6th, and appear at the Contemporary Club of Redlands March 1st. Miss Hutcheson has taken up headquarters at the Hotel Raymond in Pasadena, where she will remain for the duration of the season.

At the last concert of the Zoellner's we found an enthusiastic audience, also large in numbers considering the flooded state of the streets caused by the storm. It was really a telling compliment for the Zoellner Quartet to find a gathering as this awaiting them on such a torrential night. Those faithful chamber music lovers were fully rewarded, however. Mozart has always been one of the most intimate acquaintances it seems of this ensemble. They played the E flat major in true style and lovely elegance of tone. A characteristic contrast was the Glazounow Suite, opus 35, a work rich in specifically Russian moods, drawing on folk songs of that country. Russian music, too, specially as to rhythm and coloring, finds sympathetic interpreters in the Zoellner's, who in every one of the five movements sensed well the inherent "atmosphere" of the music.

Tones of luscious beauty filled the hall when Antoinette Zoellner played a wonderful Guarnerius violin in the G minor sonata of Grieg, with Joseph Zoellner Jr. at the piano. We forget what make it was, but it was in poor condition and hampered him distinctly. Joseph Zoellner Jr. is a sympathetic accompanist. Miss Zoellner gave us a strong reading of the work in which her splendid technic shone to special advantage when rousing that matured soul of this precious fiddle. She was given an ovation. A few words regarding this instrument and how it came into possession of the Zoellners will be of special interest at this time.

There is no doubt that old violins, and specially violins of the great Italian school, are getting scarcer every year, which of course is true with all art of the ancient masters. A great many of the fine instruments are bought up by rich amateurs or collectors, so to speak, and are kept not to be played, but only to be seen. Mr. Joseph Zoellner Sr., a member and founder of the widely known Zoellner Quartet, was recently presented, while in New York, by Mrs. Theodore Jacoby, with a beautiful Guarnerius violin, known as the Joseph Guarnerius filius Andreas fecit Cremona sub titula St. Theresia 1627. Mrs. Jacoby is the widow of the late Theodore Jacoby, who came with this violin to America in 1850 to concertize. Mr. Zoellner was a favorite pupil of Mr. Jacoby and before his death told his wife the violin, as appreciation of the success that had come to his pupil, should be given Mr. Zoellner as a gift from him. The violin is now being played by Antoinette Zoellner, first violinist of the Zoellner Quartet, who, by the way, have given over 1200 concerts in Europe and America. John Friedrich, the violin expert of New York, considers the violin one of the most perfect Guarneriuses in existence. It is insured for \$10,000. This is one instance where the public is not denied the opportunity of hearing a wonderful instrument, since it is not in a collector's hands.

Music at the Theatres

At the California—Conductor Elinor has retained last week's concert programs which are meeting with fine success. This gives us occasion to say a few words about the well adapted score he has arranged to the super-film Theodora. The very enumeration of his musical material will give an idea of the musical dimensions of his work which includes excerpts from works by Verdi, Gounod, Lullini, Bizet, Gabriel-Marie, Thomas, Mendelssohn, Nicolai, Wolff-Ferrari, Grieg, Smetana, Sibelius, Mozart, Goldmark, Massenet, Delibes, Elgar, Charpentier, Liszt, Wagner, Bowers and Tchaikowsky. Which would not do full justice to his work, for these composers are represented with several of their compositions, Grieg and Verdi with three different ones. It is an operatic score in the best sense of the word, effectively built on the system of leitmotifs.

So popular have the present musical offerings and the picture Theodora proven that Managing Director Miller decided to hold over the film and Conductor Elinor offerings during the concert and his score for a third week. This is quite unusual as the California is on principle a "one week run" house. Rarely ever have music and film been continued even for a second week.

At Grauman's the program was devoted to the festive spirit of the New Year, played with that animation such a musical combination demands. Conductor Guterson could acknowledge vehement applause from his greatly pleased audience. The program consisted of Nicolai's Merry Wives of Windsor Overture, a selection from Herbert's Naughty Marietta, the Chopin Polonaise in A major, a divertissement from Planquette's Chimes of Normandy, and Vollstedt's Jolly Fellow's waltz wound up with a humorous bit of pantomime.

Henri LeBlonde, tenor soloist, was given a double ovation after his aria from Boheme and Oley Speaks' Road to Mandalay, in which the artistry of his signing and fine expression won the audience completely. Hazel Eden, dramatic soprano of brilliant means, too, found many admirers for her lovely voice and warmth of expression.

Analyzing a number of songs recently published we were impressed with their musical quality while the literary value of their texts equally disappointed us. This reminds us to bring an excellent magazine of poetry to the attention of our composers. We have in mind The Lyric West, a monthly publication, which, as its name indicates, is devoted to Western poets and their verses. It is most gratifying to know that a successful effort of this nature has been made to encourage specifically Western art also along literary lines. We have our California painters and they find occasion to exhibit in our local art salons and museums. While Western musicians and composers do not yet find sufficient support along their respective lines of expression, yet their day too has dawned.

Now, with the publication of The Lyric West a growingly successful effort has been made and sustained in a promising manner which should result in a definite group of Western and perhaps Southwestern writers. This magazine is edited and published by Grace Atherton Dennen, with Esther Yarnell as associate editor. Notable, too, is the editorial advisory committee, consisting of Samuel T. Clover, an authority on literature in all its aspects and now editor of that high-minded weekly, Los Angeles Saturday Night; further, Ben Field, Benjamin Stelter, Aurelia Reinhardt and Richard Burton. Miss Dennen and Miss Yarnell, themselves gifted writers, have been fortunate in gathering many poems of rare and distinguished beauty since they started their magazine eight months ago.

Many of the poems published are specifically expressions of the West, and here it is, where the value of such a magazine is derived, in that it furthers and encourages, unifies and exhibits the artistic "growth of the soil." Here it is where Western composers might find inspiration for songs or larger works, by delving into the art of their literary neighbors. As Western artists it behooves them to know about their fellow artists to lose their own musical insularity quite from the fact that it will benefit them. With poetry the West—music of the West also will grow.

GLUCK-ZIMBALIST CONCERT

"The melting, haunting voice of Alma Gluck," as the "Boston Herald" has described the famous soprano's golden gift, will be heard in San Francisco in a special joint recital with her husband, Efrem Zimbalist, the famous Russian violinist, under the management of Selby C. Oppenheimer on Sunday afternoon, January 29th, at the Civic Auditorium. This appearance by this very fascinating singer will be her first concert here in many years. Probably no soprano in the last generation has met with such complete and popular recognition as Gluck; season before last it was estimated that between three hundred thousand and four hundred thousand people flocked to her recitals throughout the East during a period of less than five months and, of course, that vast number is not a circumstance to the millions who daily sit under the charm of her voice as recorded on the talking machine. These are the days of "box office stars" in the concert world.

As noted, Madam Gluck is accompanied on her present coast tour by Efrem Zimbalist, one of the greatest of the many great violinists, developed under Leopold Auer at Petrograd Academy. By many Zimbalist is called "the aristocrat of the violin," such the refinement of his style, the beauty of his tone and the quality of his interpretations.

Gluck-Zimbalist joint recitals are said to be rare musical treats. Critics in many cities have acclaimed Gluck's voice, after an entire year's rest bigger and more beautiful than ever and perfectly attuned to the extraordinary violin obligatos, as played by Zimbalist. The program will include songs and arias by Gluck, violinistic gems by Zimbalist and a number of works in which both the artists will participate. The concert on January 29th will be their only appearance in Northern California on their present tour.

HELEN STANLEY CONCERT

One of the many reasons which account for the prominence which Madam Helen Stanley has attained before the discriminating musical public is the fact that she is continuously discovering and presenting new song literature of great value, which is little or not at all known. Her efforts in this direction are untiring and

can be appreciated when one learns that just for a recital program of approximately twenty numbers, Madam Stanley searches through some three hundred to five hundred compositions in order to find exactly the perfect type and contrast of songs which she requires.

As an evidence of the vast repertoire at her command, Madam Stanley has prepared a special program for presentation at the next Alice Seckels' Matinee Musicale in the Ballroom of the Hotel St. Francis on Monday afternoon, January 23rd, in which there are eighteen programmed numbers and it is safe to state that, perhaps, sixty per cent of them are probably new to San Francisco music lovers. Rendered in beautiful style and through the medium of Madam Stanley's magnificent vocal equipment, and with no less an artist than Imogen Peay at the piano, the following program will undoubtedly prove one of the most interesting events of the year: Quando ti Revedro (Donaudy), Noel (folk song) 17th century (Emanuel), The Sprig of Thyme (British folk song) (Att. Grainger), The Lark Now Leaves His Watery Nest (Parker); The Prayer (Rachmaninow), The Silversmith (Arr. Schindler), Slumber Song (Gretchaninow), Aria—from "Conchita" (Zandoni); Les Itoes d'Isphahan (Faure), La Pluie (George), Dansant la Gigue (Poldowski), La Procession (Frank), Le Printemps (Pevrier); Dark King's Daughter (Crist), The Little Shepherd (Edwards), St. John's Day (Haile), The Shadowy Garden (Dedicated to Mme. Stanley) (di Noger), Transgression (Dedicated to Mme. Stanley) (Crews).

UNIVERSITY EXTENSION ACTIVITY

To meet requests for instruction in choral and orchestral work the Institute of Music of the Extension Division is planning to organize two music clubs in January. The Men's Choral Club will meet in Berkeley, and will be open to University students and other men in the East Bay cities. The University Extension Orchestra will meet in San Francisco and will be open to both men and women who have had some experience in the playing of musical instruments and who would like training in orchestral work.

The Extension Division has secured the services of two well-known musicians to direct these clubs. Wheeler Beckett, trainer of the Boys' Choir at the Grace Cathedral, San Francisco, will conduct the Men's Choral Club. Beckett is also one of the instructors on the Extension Division staff. All members of the club will receive training in reading at sight and in the theory of music.

Victor Lichtenstein, one of the violinists of the San Francisco Symphony Orchestra, will conduct the University Extension Orchestra. Previous to his musical career in San Francisco, Lichtenstein played with the Symphony Orchestra of St. Louis, where a number of his pupils filled professional positions with the symphony orchestra after receiving his training. He has also given lecture recitals on symphonic music and instruments of the orchestra. Through ability and experience he is unusually well qualified to train an amateur group.

"There is a big demand at the present time for instruction in music," states Julian R. Waybur, supervisor of music of the Extension Division, who is organizing the two clubs. Waybur states that he was inspired to form these two clubs after learning of the achievements of the Harvard University Glee Club which recently received high commendation from critics in Europe. One hundred and twenty-five members of the Harvard Glee Club toured Europe, giving concerts in all of the large cities. Among the music which they sang was that written by the old masters, such as Palestrina and Bach.

The Men's Choral Club will meet twice a week on Mondays and Wednesdays, at the University Extension Studio, 2646 Bancroft Way, Berkeley. The first organization meeting will be held Monday evening, January 16, 1922. The orchestra will meet on Wednesday evenings, at the Emanu-El School, 1337 Sutter street, San

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Francisco, and will hold its first meeting Wednesday evening, January 18th. Persons who are interested in joining either club should communicate with the Extension Division offices, 301 California Hall, Berkeley; 408 Fifteenth street, Oakland; 140 Kearny street, San Francisco; 264 Pacific Building, San Francisco, Calif.

Marion Coursen, well known in musical circles, presented two of her youngest pupils, Gail Kanouse and Louis Durant, at the Christmas morning celebration at the Hotel Richelieu. Both little girls revealed astonishing poise considering their youth and played with artistic understanding and good technic.

Robert E. Shafer, music critic of the Bethlehem Evening Globe, has been elected publicity director of the Bethlehem Bach Choir, succeeding Prof. Raymond Walters, for some years registrar of Lehigh University, and now dean of Swathmore College.

MARIAN CAVANAUGH IN CONCERT

Christmas night at Hotel Richelieu was a gala event in a musical way, when Marian Patricia Cavanaugh, child pianist, played to a large and critical audience in the ballroom of the hotel. The sincerity of purpose and the strong personality in so young a performer immediately won the audience. Wonderful talent demonstrated in perfect technic, poise and intelligent interpretation of her reading with the added charm of sweet childish simplicity made all present realize her unusualness. That the soul of a great artist lives in the small body is evident and a wonderful future predicted. Every number played showed her evident bent on personal interpretation, especially in the rendition of the Sonata Pathétique by Beethoven and Sinding's Voices of Spring.

Her teacher, Joseph George Jacobson, well known composer and musician of San Francisco, may well feel proud of his brilliant pupil. Audiences of magnitude in no way embarrass the young artist, for each year she gives a concert at the Greek Theatre before thousands, and with Lemare, noted organist, she played to a packed house at the Civic Auditorium. In fact, she has on several occasions filled the Auditorium. She will shortly give a musical at one of the prominent hotels when a program of Handel, Bach, Scarlatti, Mozart, Hummel, Jaconson, Moskowski, Chopin and Sinding will be given.

Marian Patricia Cavanaugh is one of twelve children in a family where from the father and mother down, all manifest talent. On her program Christmas at Hotel Richelieu appeared her older sister, Evelyn Grace, who, true to her name, was grace in every movement in dance. With the exception of Mrs. B. Dreifus, who gave a reading, and Mrs. Elmer Woodbury, who sang in accompaniment, while her minute daughter, Joan Elmer Woodbury, did a most artistic ballet dance, the very clever Christmas program at Hotel Richelieu was entirely by young people. Miss Marie Sandow was most graceful in her rendition of a wood nymph's poses and dancing.

LONDON STRING QUARTET CONCERT

Owing to the great demand for seats for the coming recital of the London String Quartet, Manager Jessica Colbert has decided to give the concert at the Scottish Rite Auditorium, Sunday afternoon, February 5th. The

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following beautiful program has been arranged: Debussy—Quartet for Strings in G minor, op. 10; H. Waldo Warner—The Pixy Ring, op. 23; Beethoven—Quartet for Strings, op. 59, No. 2, in E minor. It is of particular interest to know that Pixy Ring numbers from the Fairy Suite by H. Waldo Warner will be played. This composition won the Berkshire prize and no musical work produced in the East this year has been received with more favorable comment.

The Debussy number to be played on this program was recently given in Stockton by the London String Quartet. Regarding this the critic of the Daily Independent writes: "Debussy is considered difficult of interpretation, yet the music of one of his most imposing compositions was made instantly intelligible to the great audience, which, in listening to the quartet's rendition of the Andante doucement movement, could not fail to grasp the superb and unusual quality of music embodied in it.

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(Continued from Page 1, Column 2)
vestment of the guarantors and the up-building of music on the Pacific Coast should inspire these communities to respond to this generous proposition. San Francisco and Los Angeles, the main points of exchange, filling one another's dates, gives them an audience discriminating in taste. Both cities are commercial arteries for the interior cities and the commercial as well as social elements in the metropolis ought to help the interior communities to enjoy the refining influences of life which ordinarily could not be obtained without such assistance. The interior communities on the other hand ought to recognize the generous spirit in which this opportunity is offered and should take immediate advantage of it by putting their shoulders to the wheel and prove to all of us how much pride and civic enterprise is contained in their municipal make-up.

There are a hundred reasons why the interior cities should accept this proposition, and we cannot think of one why they should not.

RUSSIAN ARTISTS MAKE FRIENDS

(Continued from Page 1, Column 4)
Mr. Busanovsky in the role of Don Jose did not seem to be at his best. And here also we must take the language into consideration. It being enunciated mostly in

one's musical education. Vocally they are given most satisfactorily and you will receive a fair idea of their artistic and musical value. It is also possible that the artists, chorus and orchestra will gain confidence as they proceed and will appear to much better advantage than on the first two nights. At any rate we found the performances enjoyable in many respects.

THIRD WEEK OF BAT AT CENTURY

The sensational success achieved by *The Bat* in New York, Chicago, Philadelphia and other Eastern cities has been more than equalled at the Century Theatre where crowded houses are the rule. The third and final week of this surprising comedy-drama will begin with the performance Sunday, January 8th. No play in recent years has so completely mystified the public as has this unique and altogether delightful offering with its original brand of fun and its unusual and intricate situations. It would be hard to conceive of anything more ingenious. In the cast, which is in every way the equal of that seen on Broadway, are Lizzie Evans, William L. Thorne, Lucille Morris, Josephine Morse, Edward Pawley, Arthur Hughes, Paul Huber, George Allan Wilson, Joseph M. Hollicky and Charles Cahill Wilson. There will be matinees on Wednesday and Saturday with the final performance next Saturday night.

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the throat, naturally the singers must employ their voices in a manner to sound throaty. But Mr. Busanovsky fell somewhat short in his acting, being very unconvincing specially in the more fiery scenes, the murder scene in the last act suffering from his lack of verisimilitude. Mr. Panteleef as Escamillo had an opportunity to prove that the impression he made as the Turko on the previous night was a correct one, and his voice proved to be excellent in timbre as well as executive style. Although on this occasion it sounded more like a baritone than a bass.

Mr. Hajanovsky had a peculiar conception of Zuniga, who is entitled Lieutenant on the program and whom the characters addressed as Capitan. His make-up consisted of a "dudish" bearing, he wore a monocle and was bald, giving the role a comedy element, which we never noted before, and we have seen this opera many times and by different nationalities of artists. But if this is the Russian idea, it is interesting even though not enlightening. Chorus and orchestra again lacked in ensemble smoothness and intonation. Miss Osipova as Micaela sang dramatically and with big volume. Mr. Fuerst finally convinced us that he lacks somewhat in executive ability as conductor, although the audience gave him hearty applause every time he made his appearance before an act. Now, we trust that our readers do not misunderstand our review of this opera. It is not our intention to hurt the prospects of this organization. We trust that all music lovers will attend this season. It is necessary to hear the Russian operas to add to

THE RUSSIAN OPERA

If you wish to add to your musical education be sure to attend the Russian operas now being given by the Russian Grand Opera Company at the Columbia Theatre. There is no possible opportunity to hear these beautiful works except by a company such as this, and it is not likely that another equally efficient organization will visit this city for some time. Don't misunderstand our criticism on the first page of this issue. We naturally must review these performances from the strictly musical point of view, but when we find fault it is not our intention to maintain that the performances are not worthy of attendance. We merely wish to give musical people an idea of the impressions made by the individual artists. If you are able to be sure and attend all the RUSSIAN operas anyway.

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Deposits	68,201,299.02
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,650,000.00
Employees' Pension Fund	371,753.46

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VOL. XLI. No. 16

SAN FRANCISCO, SATURDAY, JANUARY 14, 1922.

PRICE 10 CENTS

FERNER MAKES BOW AS SYMPHONY SOLOIST JULIUS KAHN DEFENDS THE CAUSE OF MUSIC

New 'Cellist Has Opportunity to Reveal His Musicianship in a 'Cello Concerto by Eugene d'Albert—Composition Less Interesting Than Soloist—Rimsky-Korsakow's Russian Easter and Tschai-kowsky's Pathétique Symphony Other Features

By ALFRED METZGER

Distinguished Congressman Tells in Striking Sentences the Advantages to Be Derived From Musical Education and Consistently Urges Universal Adaptation of Music Study in the Educational Institutions of the Country

(From Music Trades, New York, October 29, 1921.)

The Columbia Theatre was crowded to the doors on Friday and Sunday afternoons, January 6th and 8th, when the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the sixth pair of symphony concerts during this season. While the orchestral numbers on the program were thoroughly enjoyable in every respect, both the overture, The Russian Easter by Rimsky-Korsakow, and Tschai-kowsky's Pathétique Symphony (No. 6), have been heard here before and do not require any additional critical comment, except perhaps in so far as steady orchestral balance and expression is being observed. Alfred Hertz is getting more and more of a hold upon his men and succeeding in extracting from the fine body of musicians every particle of musical and emotional expression. And we wish to take once more occasion to explain to our readers why San Francisco is exceedingly fortunate to have a conductor of Mr. Hertz's distinction and artistic force in its midst.

Our enthusiastic endorsement of Mr. Hertz is not based upon personal grounds, as some of our friends seem to assume. When it comes to our attitude toward music and musicians personal prejudices end, and we are merely acting in behalf of the musical public. When we are convinced that a conductor or artist is not sufficiently proficient to ask support on the part of the musical public we certainly shall not permit our personal feelings to obstruct our duty. Of course, there are times when severity is not called for. We can not expect our resident artists who teach and who, in order to interrupt an otherwise unbearable monotony, appear occasionally in concerts, to reveal as great proficiency as visiting artists who present a certain number of programs throughout a period of from six to eight months in the leading music centers of the country.

For the same reason we believe in encouraging beginners and students in their work, and give them a chance to improve and grow before burdening them with the discouragement of adverse comment. But Alfred Hertz need not be regarded with any leniency for he occupies a leading position in the musical annals of the Pacific Coast, and when we unreservedly express our admiration for his brilliant achievements, it is due to nothing else but a desire to show appreciation of a task well done and of a musical force that has lent its invaluable assistance to the rapid and marked progress of musical taste in this community. We are absolutely positive that the growth of our musical audiences, that makes it possible to crowd the Civic Auditorium on the occasion of the Chicago Opera Association engagement and on various evenings devoted to popular symphony concerts, and also the growth of better taste for serious music is principally due to the efforts of Alfred Hertz and the San Francisco Symphony Orchestra. And anyone who does not wholeheartedly and without prejudice recognize this indisputable fact is a musical ignoramus, or if not he is either a traitor to the best musical interests of this community or intoxicated with the hatred and bitterness of his mind. And we do not care one particle who may be included in this broad statement of fact. At the time of this writing we could mention no symphony conductor available to fill the place of Alfred Hertz in this community. Anyway, there are but a very few who could fill his place at any time. We have been trying to say this for some time, but have never had the proper opportunity.

Walter V. Ferner, the first 'cellist of the orchestra, made his debut as soloist on this occasion by interpreting Concerto for violoncello in C major by d'Albert, and no doubt his chances for success would have been more spontaneous had he selected a work better adapted to please our symphony audiences. We can not possibly find any fault as to the academic or technical aspects of this com-

Do we realize the extent to which music has become a necessity in our every-day activities? Do we appreciate the degree to which we depend upon music for mental and physical refreshment? Probably not. Having it always at hand, or available with but little effort on our part, we have come to take it as a matter of course, much as we do the air that we breathe or the food that we

the traitor and treason conspirator do not thrive where the national anthem is heard. Crime and music have nothing in common—and want nothing in common. So we find here the elevating and purifying effect of music, its influence for betterment and uplift. We need the mental refreshing of music.

The man or woman at desk or bench, working under more or less tension, with faculties driven along the one line for hours at a time, knows the value of the relaxation a brief period of music brings, when the mind is released of its task and the strain is no longer felt. Twenty minutes given to listening to band, orchestra, soloist, chorus, or in ourselves assisting with the now popular "sing," is the best medicine quiet nerves can have. We go back to our duties with renewed vigor, a brighter outlook, better courage, lighter hearts. And—if we choose to consider what may be called the merely material phase of the matter—we much more than make up by our increased energy the brief time taken for the music period. We here see the practical uses of music—and they are many.

But if music helps with our daily activities in a period of relaxation, how much more does it assist with the tasks if hearts beat and fingers gain in nimbleness to the time and rhythm of music!

It is related that in the erection of the buildings at one of the army camps near Washington at the outbreak of the war, the superintendent of construction found the work lagging, the workers becoming listless and the imperative need for speed being considerably disregarded. Urging and arguing accomplished little. Finally, the contractor decided to try the enlivening effect of music. A band was stationed close by, and played for a certain period each afternoon. The effect was instantaneous; men who had been working to funeral march time before the music was made a part of the daily program at once got into time with Sousa's marches and the latest waltzes and two-steps, and all moved along at a lively gate. "A lot of the men did not pay much attention to the whistle when it blew to quit work," said the builder.

Music in industry, then, has its very important function as our great commercial and industrial concerns are fast learning, and not only to their profit, but advantageously for the workers as well. This is making for better feeling and closer co-operation between employers and employed,—a better industrial esprit de corps, so to speak—more harmony in work and more work in harmony.

Should the attainment of a musical education to some degree be made possible for all? I unhesitatingly answer, Yes! Instruction in music fundamentals should be placed within reach of every scholar in our public schools and other institutions of learning, not as an elective study, to be taken or not as the scholar desires, but as a regular and definite part of the school curriculum, just as mathematics, reading and writing are required to be taught through the grades from the kindergarten up, and in the high schools. The simpler rudiments and harmony could be made part of the instruction in the primary grades, with advanced lessons as the pupil progresses, until when he graduates from high school he has at least what may be termed a good "working knowledge" of music, its history, bibliography, and some familiarity with the works of the more prominent of the old masters. Every student will not develop into a musician, any more than every student leaves school a finished mathematician or an infallible speller; but the

(Continued on Page 10, Col. 1.)



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position. It is exceedingly well thought out theoretically, is richly and skillfully scored for orchestra, contains many phases of the utmost difficulty to interpret and gives a 'cellist a splendid chance to prove that he is proficient in his work. But it is neither an inspiring nor an emotionally impressive work. It is rather a technical than an inspirational composition, and therefore it reflects an element of dryness upon the performer. In this manner Mr. Ferner naturally suffered by reason of the character of the work he interpreted.

Nevertheless it is but just to add that none of these facts just mentioned reflect unfavorably upon Mr. Ferner's play-

(Continued on Page 10, Col. 1.)

eat. Deprived of it, we would at once realize its essential place in our requirements.

Nor is the need of music peculiar to any vocation or calling—its universal appeal embraces the factory and mill worker as well as the man of affairs and the leaders in commerce, finance, literature and art. The millionaire and the day laborer now are alike within the outreach of music's influence. The message of music, then, is to all and for all, making for better men and women, better citizens and better Americans.

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TWENTY-FIRST YEAR

THE RUSSIAN OPERA COMPANY SEASON

Unique and Interesting Organization Gives Musical
Public an Opportunity to Hear and Appreciate
Several Russian Operas

By ALFRED METZGER

Although coming to this city unheralded the Russian Opera Company attracted several large houses and created an excellent impression among our music lovers by reason of the novelty of their performances. It might just as well be said right now as any other time that a company of Russian artists is not suited to interpret French and Italian operas, at least not the one we heard during these two weeks. Even some of their best artists do not possess the necessary judgment in interpretation. But the organization is worthy of support, because of their inclusion of so many Russian operas in their repertoire.

Unfortunately these artists came to America under conditions that prevent them from presenting these operas as they should be presented. Russian opera requires spectacular presentation. Scenic investiture is one of its principal assets. It also requires a grand operatic orchestra instead of twenty-nine players. It requires a big chorus. But the company had been traveling through the Orient and lost most of their belongings, and have come to us needful of support. It would be really unfair to interfere with their success. Besides during their engagement here they have added to their scenery, and no doubt before going East they will also add to their orchestra and chorus. The costumes are magnificent.

During their two weeks' stay here the Russian Grand Opera Company has given us six Russian operas, as follows: Pique Dame (Tchaikowsky), The Mermaid (Dargomizsky), Eugene Onegin (Tchaikowsky), Dubrowsky (Napravnik), The Tsar's Bride (Rimsky-Korsakov), and for tomorrow (Sunday) evening as the final performance Boris Godounov (Moussorgsky) is announced. This is an education in itself. And while we may not have seen these operas in all their scenic splendor and with their ballet divertissements, still we had an opportunity to enjoy their music, even though it was in skeleton form. The Tsar's Bride was perhaps the best liked of all these works. We were rather disappointed in the Tchaikowsky operas. After hearing that master's symphonies we surely believed his operas were more in conformance with the other works. They seemed to lack virility, melody and climaxes. This may partly be due to the lack of an adequate orchestra. And this reminds us that nearly all these Russian operas end quietly after each act, instead of presenting a climax like Italian, French and German operas. All of them, however, are exceedingly picturesque, and it is a pity that one cannot understand what is going on. It would help considerably in one's enjoyment.

Operas outside of the Russian works included: Carmen, Romeo and Juliet, and Rigoletto (which was substituted for Lakme on account of sickness of one of the singers). Only Carmen was retained for the second week, which was very wise on the part of the management, and even this opera received a very uninteresting and unintelligible performance. Originally we were promised The Demon by Rubinstein, but for some reason it was never presented. It would have been well to place this work on the program instead of either of the French or Italian operas.

There are some excellent artists in the cast, spe-

cially from the standpoint of histrionic ability. Very rarely have we noted so many excellent actors in one company. There are also some excellent voices, but owing to the mode of speech of the Russian people the voices are not given that freedom and ringing quality which the operatic singers we are used to employ. And if some of the truly fine vocal artists of the cast would accept suggestions from other artists they may meet, they will be surprised how greatly this would improve their vocal expression as well as their popularity. For, although singing in Russian, their voices would lose the vibrato and gain pliancy and accuracy of intonation when used according to European modes of singing. Among the artists specially worthy of attention are: Miss Burskaya, mezzo-soprano, Miss Mashir, soprano, Mr. Lukin, baritone, Mr. Radeef, tenor, Mr. Pan-teleef, baritone, Miss Ossipova, dramatic soprano, Mr. Kalash, bass. The conductors are not specially endowed to require personal mention. We believe that a Russian opera company giving Russian opera as it should be given will make an excellent impression throughout America, and specially in New York, where the opera lovers are ready to listen to something new.

EIGHT THOUSAND ATTEND POP CONCERT

Alice Gentle Receives Great Ovation—Kajetan Attl Delights With Harp Solo—Louis Persinger Exhibits Virtuosity—Alfred Hertz and Orchestra at Best

By ALFRED METZGER

More than eight thousand people were present at the Civic Auditorium last Saturday to enjoy one of the noted grand popular concerts of the San Francisco Symphony Orchestra under the direction of Alfred Hertz. No doubt the auditorium would again have been completely crowded had the announcement and ticket sale for the impending charity concert to take place this (Saturday) evening not divided the attention of our public. Under the circumstances it only goes to show how great the desire to hear these concerts is imbedded in the minds of the music lovers. No doubt the concert to be given for the babies' milk fund will also be crowded to the doors. If this is so, and there seems every reason to believe that it will be so, over twenty thousand people will have heard the San Francisco Symphony Orchestra during one week, for the orchestra also played at the Columbia Theatre during this time.

The feature of the program was Alice Gentle, the distinguished mezzo-soprano, who was specially engaged for this occasion. Miss Gentle was in excellent voice. Her flexible, pliant and true organ rang out entrancingly during both her solos and she sang with a purity of enunciation and intelligence of phrasing that aroused her audience to an enthusiasm rarely heard at the Civic Auditorium. Had not the rules of the symphony orchestra regarding encores been firmly adhered to, Miss Gentle surely would have been obliged to sing several additional numbers. But owing to the character of the program it was necessary to avoid encores, for when an audience is once made to understand that it is humored in the way of additional numbers, it invariably asks for as much as it can get, thus frequently doubling the program numbers and in a case like this prolonging the time of performance until too late an hour. Personally we are opposed to encores. In the first place, they are impositions upon the artists, and secondly, they utterly destroy the artistic continuity of a program.

Miss Gentle sang on this occasion Visi d'Arte from La Tosca and the Habanera from Carmen, both of which she interpreted with a virility and coloring that will not easily be forgotten. At this time we would like to remark that the frequent repetitions on these popular programs and the absence of new works, not necessarily modern works, begin to be noticed by the public and are subjects of frequent remarks in our hearing. There is no doubt in our mind that these repetitions are partially responsible for many people not attending, and we believe we are doing the management a service by calling attention to this fact. While every one of the numbers was excellent and artistically interpreted, nevertheless most of the orchestral numbers, if not all, have been played frequently at the popular concerts, while Miss Gentle has been singing Carmen innumerable times, including the last time she sang with the symphony orchestra.

Kajetan Attl had again an opportunity to charm his hearers with his silvery tone, his impeccable technic and his fine shading in a Legende by Renie, while Louis Persinger played two Bach numbers with refinement of style, purity of technical skill and intelligence of phrasing. C. Addimando received just applause for his oboe obligato in Godard's Serenade a Mabel, where he exhibited a fine smooth tone and clean intonation, as well as poetic shading. The orchestra under Alfred Hertz's matchless leadership again distinguished itself. The program had been timed well, for at half past ten the concert was finished. Formerly these popular concerts at the Civic Auditorium were too long, some of them lasting until past eleven o'clock. Two hours is ample time for a concert of this nature, and it is very wise on the part of the management and Mr. Hertz to exclude encores which unnecessarily prolong the length of a program, even though a few people may want to get as much as possible for their money.

Jack Edward Hillman, baritone, and Marie Partridge Price, soprano, will give a joint recital in the ballroom of the Fairmont Hotel on Tuesday evening, January 24th. Both have recently returned from New York where they coached with Walter Goldé and a most interesting program has been arranged. Tickets will be on sale at Sherman, Clay & Co. and further particulars will appear in the next issue.

SUNDAY MORNING CONCERT AT CALIFORNIA

Marguerite Ringo Scores Success as Soloist—New Composition by Arriola is Received With Enthusiasm—Harvey Back at the Organ

By ALFRED METZGER

The California Theatre was again crowded to the doors last Sunday morning when the California Theatre Orchestra, under the direction of Herman Heller, gave the forty-third grand Sunday morning concert of the season 1921-1922. Leslie V. Harvery, after a two weeks' absence in the Northwest, where he spent his vacation, again presided at the organ and interpreted Itaf's Cavatina in a manner that delighted his hearers. Specially pleasing was his delicacy of phrasing. The orchestral numbers consisted of the Aida March from the well known Verdi opera, which was given a virile and forceful reading, while Erti's Songes d'Amour Waltz was characterized by the usual charming features of a well written dance.

The instrumental novelty on the program was a composition by Alfred Arriola, a member of the California Theatre Orchestra, entitled The Enchanted Forest, and consisting of four numbers—Sunrise, The Fallen Monarch, A Snow Scene, and The Brooklet. Mr. Arriola here exhibits considerable skill as a composer and a certain ingenuity of style and originality of execution. The Storm scene specially departs from the usual hackneyed mode of writing a "storm," without losing any of the realism and woodland atmosphere necessary to give it the desired effect. The Fallen Monarch shows Mr. Arriola in a more sombre mood, a broad, majestic theme forming the background of this number. Sunrise and Brooklet are lighter in texture and very melodious without being cheap. It is a delightful work and was excellently interpreted by the orchestra under Mr. Heller's direction.

Marguerite Ringo sang Depuis Le Jour from Charpentier's Louise, and revealed a voice of fine ringing quality and big timbre. She invested her interpretation with considerable éclat and brought out the dramatic phases of the arias with undeniable judgment. Her enunciation was clear, and while at times her expression did not seem to be very even as to tonal purity, this may have been the result of nervousness rather than lack of intelligent vocal expression. Miss Ringo made an excellent impression on her audience who insisted upon her singing an encore.

The closing number of the program was Carneval by Dvorak, which brought the excellent event to an effective close.

COMMUNITY OPERA COMPANY PLEASES

On Friday evening, December 30th, we attended one of the performances of the San Francisco Community Opera Company, it being the fourth performance of the season 1921-1922. These productions are under the musical direction of Augusto Serantoni and the artistic direction of Aristide Neri. They are intended to give resident artists an opportunity to familiarize themselves with the standard operatic repertoire and also give a chorus an opportunity to know these operas so that visiting organizations requiring a chorus or additional talent will have no difficulties to find them.

On this occasion selections from Aida, scenes from Trovatore and the second act of Lucia were presented. Unfortunately other engagements prevented us from hearing the entire performance. We were only able to stay for the scenes from Trovatore in which Blanche Hamilton Fox, the guest artist, appeared as Azucena. And if these scenes from Trovatore may be taken as a criterion for the other selections, then the performances of the San Francisco Community Opera Company are well worthy of encouragement.

No pretensions are made to give complete productions. Mr. Serantoni very ably presides at the piano which is taking the place of an orchestra, and he certainly is an expert at this work. Tasteful scenery and costumes also add to the enjoyment of the listeners. Miss Fox was at her best both vocally and histrionically. She sang with enthusiasm, force and resonance of voice and acted with energy and realism. It proved to be one of the most effective presentations of this role we ever witnessed.

Florence Ringo sang the role of Leonore very successfully. Her ringing voice, charming personality and ease of bearing contributed to the enjoyment of her work. R. H. Clark exhibited an unusually fine tenor voice and sang with taste and ease of execution. He is surely well worth watching. E. Porcini sang the role of the Count with good voice and evident knowledge and experience. Other able vocalists who completed the cast were: Violet Carmen as Inez, E. Albertini as Fernando, Earl Aronson as Ruiz and A. Lazzevo an old gypsy.

We shall try to witness another performance which will include some of the artists. Selections from Aida were interpreted by Edna Leopold (Aida), Nona Campbell (Amneris), Giacchino Ribaldo (Rhadames), E. Porcini (Amonasso), E. Albertini (Rampis). The second act of Lucia brought out the following artists: Teresina Monotti (Lucia), Violeta Carmen (Alice), R. H. Clark (Edgardo), Earl Aronson (Arturo), E. Porcini (Enrico), Eristo Albertini (Raimondo). These productions are under the management of Louise Taber.

ALFRED METZGER.

Miss Edina Kaas, a talented young pupil of Joseph George Jacobson, has been engaged as organist for the newly completed St. Elizabeth Church on 34th avenue, Oakland. Miss Kaas played the first services on the new organ on December 25th.

KATHARANE EDSON'S SONG INTERPRETATIONS

Katharane Edson, the delightful interpreter of artistic dances, gave a program of song interpretations and dancing at the Players Club on the evenings of December 6th and 13th, which was enjoyed by a large and very appreciative audience. The program consisted of not less than twenty numbers, too extensive to enable us to review it in detail, but sufficiently meritorious and unique to require public recognition even at this late date. Miss Edson, assisted by Naomi Allee, The Arion Trio, Marion N. Brower, soprano, Edna Fisher Hall, contralto, Henri La Bonte, tenor, and Charles Farwell Edson, bass, surrounded her artistic dancing with a setting consisting of vocal and instrumental music combined.

The effect of this ensemble was surprisingly enjoyable and effective, and Miss Edson succeeded so well in impressing her auditors with the realism of her terpsichorean art, that notwithstanding the length of the program every one forgot about the time and remained fascinated from beginning to end. Miss Allee proved a graceful, charming and intelligent assistant in the dance numbers, which she alternated with Miss Edson. Costuming, scenery and light effects added greatly to the picturesqueness of the performance. The program contained every nationality of musical expression and pathos followed humor, while romance and tragedy also had their part.

Miss Edson has here an idea well worthy of hearty encouragement and inasmuch as it also contains an element of novelty and originality these programs should be hailed with delight by clubs and similar organizations eager to witness the most artistic and at the same time the most unique performances presented in the ablest manner possible. We certainly enjoyed Miss Edson's program very much.

ALFRED METZGER.

MUSIC TEACHERS IN CHRISTMAS JINKS

The old-time Christmas Jinks of the Music Teachers' Association of San Francisco, which took place at the Fairmont Hotel on Thursday evening, December 29th, proved a great success. Mrs. E. E. Bruner and Mrs. Pearl Hossack Whitcomb rendered several delightful vocal solos and duets, which were enthusiastically applauded by the large audience in attendance. All those present joined heartily in the singing of the old favorite Christmas songs under the direction of Miss Estelle Carpenter. A special feature of the program was the charming pantomime dancing of Natale Carossio and his associates. His new creation, *The Pursuit of the Dove*, interpreted by himself and Mme. Carossio, assisted by their gifted elf-like little daughter, Maxine, proved a most artistic performance. Several of the members of the association wore old-fashioned costumes and indulged in some old-fashioned dancing, which created no end of mirth. An excellent supper put the finishing touches to an evening of unalloyed pleasure and good fellowship.

Mr. and Mrs. L. E. Behymer of Los Angeles, true to their annual custom, sent Christmas greetings to their numerous friends all over the world, accompanied by a beautiful box of California fruit labeled *Treasure Box* and containing figs, raisins, nuts, currants, etc. But even better than the fruit is a little thought imprinted on a neat card which changes every year. This year we find the following enjoyable sentiments:

Christmas—New Year's—Friends—You

What wondrous memories these four words conjure from the past, and in their beauty flash before our eyes and through our minds—"For it's a glorious world down here below—why wait for happiness till we are dead?"—Fair palaces built of beautiful thoughts of you—kind words spoken—your gracious helpfulness—proof against all adversity, the walls of bright fancies woven, noble histories of your acts, faithful sayings, treasure rooms of precious and restful thoughts, enlightened moments sparkling with wit and humor, illuminated by your wisdom through the windows of your souls—satisfied memories which care cannot disturb, nor pain make gloomy, nor poverty take away—palaces not built by hands for souls to dwell in—grateful, thankful, we are living to enjoy it all—with a Merry Christmas and a Happy New Year—now and always.

Mr. and Mrs. L. E. Behymer, "The Bees."

Phyllida Ashley, the well known and successful California pianist, had barely returned from New York to rest after her brilliant success at her concert at Aeolian Hall, when she met with a misfortune in which she has the sympathy of her numerous friends. Two days after her return her beautiful home in Wildwood Gardens, Oakland, burned to the ground, and in the destruction was included a priceless musical library, parts of which can never be replaced. Owing to the fact that the house was distant from fire departments it was impossible to bring help on time. There was no insurance, and Mrs. Everingham, which is Miss Ashley's married name, therefore sustains a heavy loss. It will require time to replace all the valuable books and music as well as furniture and wearing apparel, and in the meantime Miss Ashley will remain at home, giving up her plans for the season, which included a concert tour

in the East under the management of Mr. Hall. However, it is more than likely that we shall hear Miss Ashley in concert this season.

William Hofmann, well known in San Francisco as an excellent musical director, violinist and teacher, and who resided here for a number of years, has returned after seven years' absence to again make his home in the bay region. During his sojourn in the East Mr. Hofmann has enjoyed successes as director, artist and teacher. He conducted an orchestra at the Touraine Hotel in Boston, taught at the Faelton School violin and ensemble, and also conducted the orchestra at the Carolina Hotel at Pinehurst. He was in charge of the White Mountain View Hotel, where his success was so pronounced that he was urged to return there this year, but he preferred to come to San Francisco. He intended to return here for some time but permitted other plans to interfere so often that he finally decided to make up his mind definitely. Mr. Hofmann will open a studio and will again teach and also give some concerts in which he will be assisted by Mrs. Hofmann, who is an excellent pianist and teacher. Mr. Hofmann has been busy shaking hands with his numerous friends since his return.

Adele Ulman's piano pupils celebrated the conclusion of the term's activities with a Christmas recital at their teacher's studio, 178 Commonwealth avenue, on Tues-



SARAH KREINDLER

The Talented Young Violinist Who Will Be Soloist at the California Theatre Tomorrow (Sunday) Morning

day evening, December 20th. More than fifty enthusiastic guests applauded the interesting program presented by the young artists. Following the recital, the children were presented with candy and favors from the Christmas tree. The program follows: Children's Christmas Eve, Niels W. Gade; Christmas Tree—Leslie Baer; Christmas Bells—Caroline Wolcott; Boy's Merry-go-Round—Laura Hammer; Christmas Song—Margaret Andrews; Dance of the Little Girls—Evelyn Joseph; Good Night—Frances Baer, Rogers—Rain Patter, Bernice Schmitt; Mozart—Mennet in F, Helen Russell; Gaynor—Evening Song, Alberta Jannopoulos; Rolfe—Here Comes the Band, Melvin Parker; Dutton—Under the Rose Arbor, Caroline Wolcott; Schumann—Norse Song, Frances Baer; Mendelssohn—Op. 72, No. 2, Laura Hammer; Tchaikowsky—Waltz in E flat, Evelyn Joseph; Grieg—Sailor's Song, Leslie Baer; Chopin—Mazurka in B flat, Margaret Andrews.

Frieda Hempel will give her second New York recital of the season in Carnegie Hall on Friday evening, January 13th. The prima donna will be assisted by Coenraad V. Bos at the piano, and Louis P. Fritze, flutist.

Mme. Rose Florence, the distinguished mezzo-soprano, who just returned from Pasadena where she gave an excellent concert, will sing at the second musical afternoon of the Century Club of California on Wednesday afternoon, January 18th, at Century Club Hall. Uda Waldrop will be the accompanist.

Warren D. Allen, organist of Stanford University, announces the following programs for his organ recitals at Memorial Church for the week beginning Sunday afternoon (4 o'clock), January 15th: Sunday—Sonata in D minor (new) (James H. Rogers); Arabesque (John Gordon Seely); Keep Me From Sinking Down (Old Negro Melody, arranged for the organ by Carl Dittin). This program will be repeated on Tuesday afternoon at 4:15 o'clock. On Thursday afternoon at 4:15 o'clock the following program will be given: Symphonie in G minor, op. 18 (Edward Shippin Barnes).

FIFTH POPULAR SYMPHONY CONCERT

Tomorrow afternoon in the Columbia Theatre, commencing at 2:45 o'clock, the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will present the fifth concert in its Popular Series, offering a program of favorite light classics. Among the principal numbers announced are the overture to Rossini's *William Tell*, the ballet suite from *Le Cid* of Massenet and Tchaikowsky's stirring *March Slav*, three numbers without which a symphony season would hardly be considered complete. The Massenet ballet suite consists of five colorful dances characteristic of different provinces of Spain, and bear the titles *Castillane*, *Aragonesa*, *Aubade*, *Madrillane* and *Navarraise*.

Other numbers listed are the allegretto movement from Brahms' *Third Symphony*, the famous *Andante Cantabile* from Tchaikowsky's *String Quartet*, opus 11, the introduction to the third act of Wagner's *Tannhauser*, the familiar Dvorak *Humoresque* and the dainty *Moskowski Serenade*. At the pair of regular symphony concerts to be given next Friday and Sunday afternoons in the Columbia Theatre, Harold Bauer, the famous English pianist, will appear as soloist with the orchestra, performing Schumann's *A minor Concerto*. With the exception of his performance with the Chamber Music Society, these two symphony concerts will be Bauer's only appearances in San Francisco this season, and in the melodious Schumann work symphony patrons will have a splendid opportunity to marvel at the finished artistry of this genius of the piano. The remainder of next week's program will be made up of Brahms' *Symphony No. 2* in D major and Richard Strauss' tone poem, *Death and Transfiguration*.

INTERESTING LECTURE RECITALS

The University of California Extension Division is giving four free lecture recitals on Friday evening in the lecture room of the San Francisco Public Library during January. The subject of the course is *The Spiritual Aspects of Music*. The first program on Music of Antiquity was given January 6th and was delightfully presented by two San Francisco musicians, Elizabeth S. Brown, pianist and lecturer, and Dorothy Talbot, soprano.

Mrs. Brown's talk on the development of music from the early days of the Bible to the present time was of great interest. She explained how music had always been a vital part of life through all history, beginning with the crude hand-made instruments of half-civilized peoples. The music of the early North American Indians was illustrated by Dorothy Raegan Talbot in a number of short Indian songs. The music, sung to one syllable words, carried a melody most plaintive and appealing, and the audience was delighted with each number.

Mrs. Brown will take part in all of the three remaining lecture recitals. Mrs. Talbot, who made a notable appearance in the role of Susanna in Mozart's brilliant opera, *The Marriage of Figaro*, when presented in the Greek Theatre, will sing again in the next program on Mozart. The remaining programs to be given are as follows:

January 13—Mozart—Elizabeth S. Brown, lecturer and pianist; Dorothy Raegan Talbot, soprano. January 20—Beethoven—Elizabeth S. Brown, lecturer; William W. Carruth, pianist; Orley See, violinist. January 27—Schubert—Elizabeth S. Brown, lecturer and pianist; Ethel A. Johnson, soprano.

YOUNG PEOPLE'S SYMPHONY CONCERTS

Progress is being made with the Young People's Symphony Concerts even with the interruptions of the holiday season, and the list of honorary patrons continues to grow as well as the number of subscribers among music teachers and pupils who are taking blocks of seats. Students in the public schools are soon to be furnished with complete literature regarding these concerts in order to familiarize them with the compositions to be played and the work of the solo artist who is to appear at each concert.

Jessica Colbert and Herbert Salinger, under whose direction this series of Young People's Symphony Concerts are to be given, desire to make the concerts of the greatest possible value to the young people, the programs have been arranged with a view to having them most entertaining and yet present some of the real gems in musical literature. Paul Althouse, the tenor of the Metropolitan Opera Company, will be the soloist at the first concert of the series on February 1st. He will sing two favorite numbers, the *Prize Song* from *The Mastersingers* by Wagner, and *La Donna e Mobile* from *Rigoletto* by Verdi.

The delightful *Nutcracker Suite* of Tchaikowsky will be played by the Symphony Orchestra. The first of the characteristic dances of this suite is a lively march, mainly in higher brass, of two trumpets and four horns, enforced by clarinets. The answer is in tripping phrase of strings to a melodic call of the bassoons or higher reed. The Dance of the *Fee Dragee*, another part of this same suite, with its dainty, leisurely trip, is the most distinguished instance of the use of a new instrument, the celeste, in which plates of steel, suspended over resonating boxes of wood, are struck by hammers from a keyboard. Its range is mostly in high treble; the tone is exquisite purity.

The Russian Dance, the Arab Dance and the Chinese Dance are also numbers included in the *Nutcracker Suite*. The sale of single tickets will open when the list of subscribing patrons is completed. This list is to include 100 names, and it is hoped that shortly after the first of January the representative citizens who are helping to promote this splendid enterprise will be completed, and the budget made up to the desired amount of \$5000.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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THORNG WILL GREET GLUCK-ZIMBALIST

That Manager Selby C. Oppenheimer chose wisely when he selected the big Exposition Auditorium to house the only joint recital to be given here this season by the perennial favorites, Alma Gluck, soprano, and Efrem Zimbalist, violinist, is clearly made manifest by the extraordinary interest already shown by music lovers in this unusual event. The name of Alma Gluck has long stood forth as one of the most popular in the list of famous American singers. A Roumanian by birth, this delightful golden-voiced songbird has been in America since early childhood, her entire training and life entitling her to the cognomen of a truly American artist. Zimbalist stands pre-eminent among the violinists of the age. His is the colossal art that concedes nothing to show or effect. Legitimate in everything he does, the pure artistry of Efrem Zimbalist has stamped him the model by which other violinists are judged.

Zimbalist and Gluck, who in private life, as everyone knows, are Mr. and Mrs. Efrem Zimbalist, are devoting the present season entirely to joint concert appearances and a limited number of cities, not over thirty, will revel in the pleasure of hearing these delightful events. San Francisco will be the only place in northern California in which they appear, and Selby C. Oppenheimer will present them in the Auditorium on Sunday afternoon, January 29th, in the following program: Grande Concerto in D minor (Vieuxtemps), Mr. Zimbalist; My Mother Bids Me Bind My Hair (Josef Haydn), Warning (W. A. Mozart), Maria's Slumber Song (Reger), Sandman (Robert Schumann), The Message (Joh. Brahms), Mme. Gluck; Prize Song (Wagner-Wilhelm), Phantasy on Rimsky-Korsakoff's Cog d'Or (Zimbalist), Mr. Zimbalist; Little Russia Folk Song (Zimbalist), The Answer (Rachmaninoff), Psyche (Paladilhe), Within a Mile of Edinburgh Town (Scotch), A Little Song (Arthur Voorshis), Mme. Gluck; Elegie (Massenet), Le Bonheur (Saint-Saens), Fiddle and I (Goodeve), Mme. Gluck and Mr. Zimbalist. Miss Eleanor Scheib will serve as accompanist for Madam Gluck, while Mr. Harry Kaufman will be the accompanist for the Zimbalist numbers.

CHAMBER MUSIC CONCERT

Joining with the Chamber Music Society in the presentation of ensemble music, Harold Bauer, who stands high in the esteem of the American people for his marvelous piano virtuosity, will appear in concert Tuesday evening, January 17th, at Scottish Rite Audi-

torium, when the following program will be given: Caesar Franck Piano Quintet in F minor, Harold Bauer with Chamber Music Society; Paul Roussel Quartet for strings (unfinished), Chamber Music Society; Haydn Quartet for Strings in D minor, Chamber Music Society.

Harold Bauer has expressed himself as looking forward with great pleasure to this concert with the Chamber Music Society—it being his first ensemble performance in San Francisco. He particularly anticipates enjoyment in playing the Caesar Franck Quintet with the organization, as he makes a specialty of this ensemble composition and has the reputation of interpreting it with surpassing excellence.

"Mr. Bauer's New York recitals are always occasions of special interest, as is to be expected by those who know his art and artistic ideas," was the comment of Mr. Aldrich, writing in the New York Times after Mr. Bauer's most recent recital.

In both Europe and America Bauer has long been recognized as a master pianist, and every season his conquests in the musical world are more marked. His engagement with the Chamber Music Society is a welcomed event by musicians and critics whose interest has been profound in the concerts of the society this season, which have through arrangements by Manager Jessica Colbert and Founder Elias Hecht, provided a remarkable group of guest artists to co-operate with their own superior work.

THE LONDON STRING QUARTET

The London String Quartet will arrive in San Francisco from Honolulu on January 31st. They have given eight concerts in the Territory of Hawaii, and it is interesting to note that these bookings were made direct from England with the Philharmonic Society of Honolulu. On Sunday afternoon, February 5th, the London String Quartet will give a concert at Scottish Rite Auditorium, playing the following compositions: Debussy—Quartet for Strings in G minor, op. 10; II. Waldo Warner—The Pixy Ring, op. 23; Beethoven—Quartet for Strings, op. 59, No. 2, in E minor.

The Pixy Ring, the most recent composition of H. Waldo Warner, viola player of the London String Quartet, has created the most favorable impression at the New York concerts, where it was first given last November. The critic of the New York Telegraph writes of it: "In presenting H. Waldo Warner's The Pixy Ring, a five-part fairy suite, the London players offered a work that will undoubtedly be seen on many programs hereafter. The music was in ultra-modern idiom, containing various dissonances and filled with un-

finished melodies. The work was a delightful bit of writing; it exuded an atmosphere which pictured exactly the little gnomes and other fairy folk of its legend."

Every possible date of the Quartet is filled on the Pacific Coast, under the direction of Jessica Colbert. They will play one return engagement in New York City, and will then go direct to England.

WERRENATH AND AMERICAN MUSIC

Reinald Werrenrath, the popular baritone who is to appear here at the Century Theatre on the Sunday afternoons of February 12th and 19th, under the management of Selby C. Oppenheimer, has done more to foster and champion the cause of the American song writer and of American music in general than any musician of standing now before the public. While he is an American of Americans, there has never been anything chauvinistic in the attitude he has taken to bring American music before the public. Early in his career he startled the followers of tradition by singing a considerable part of his programs in English. At the same time he determined that whenever he came across an American song that had real merit he would do his best to make it popular; but he never chose such a song simply because it was American.

There is no denying that there has been and still is much snobbishness among singers in regard to American songs and in regard to singing in English. They cling to the tradition that it is more artistic to sing in unbelievably bad French, Italian or German than to use their native tongue. The sad part of it is that many of them could not sing well in English because of their bad diction.

Werrenrath is a remarkably gifted linguist and in whatever language he sings his diction is striking for its purity, his enunciation for its distinctness. How much this adds to the pleasure of listening to a singer one realizes after having sat through a song recital where all the languages used, sometimes three or four, sounded alike and more like Choctaw than anything else. It is more distracting to be compelled to keep one's eyes glued on the book of printed words while attempting to follow the singer.

Werrenrath's championship of what is good in American song has done much for the cause and it has consumed an enormous amount of his time. Hundreds of new songs are sent to him each year and he conscientiously reads every one, feeling very lucky if he can find two or three which are usable. This does not reflect so much on the American composer as it would seem to.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, January 9, 1922.—Outside of the opera the new year has opened quietly along musical lines, excepting the symphony concerts of the Philharmonic Orchestra. Conductor Rothwell has not been too well the last few days so that rehearsals and concert imposed a great physical strain on him. He is suffering from an attack of sciatica. In spite of this handicap the orchestra played beautifully which reminds us of the splendid work done during rehearsals.

Mozart's G minor symphony was given the place of honor as opening number. All the brass instruments excepting two horns absent, one had ample opportunity to admire the good tone quality of the strings and lightly scored woodwind instruments. Specially in the Andante the violins of the first section under Concertmaster Noack produced fine tones of singing quality. The polyphony of the third and fourth movements was given refreshing exposition. Style and phrasing offered real Mozartian music, though the writer almost inclines to the opinion that this music demands a reduction even in the strings so as to breathe fully the spirit of its time. It at least might have sounded a little lighter in timbre, although one could not have wished for a much more transparent reading.

We cannot but think of the slow movement in Beethoven's Eroica, the so-called Funeral March, when listening to the slow movement in the Mozart work. We do not know what Mr. Rothwell's feelings on this point are, but his reading of this Mozart movement, also taken very quietly in tempo, brought this parallel to our mind. The gentle grief of Mozart was profoundly touching in his interpretation.

Harold Bauer triumphed in the A minor Concerto of Schumann. We know of few pianists who can evoke such variety of shadings from the keyboard as this pianist. To speak about Bauer's technical accomplishments at this day is superfluous. We rather hint at his remarkable delicacy, his bewitchingly beautiful tone. His phrasing is like a steady, gloriously modulated song. He plays as a great singer would sing. Under his hands the keyboard mechanism is transmuted. And finally we love his romantic equanimity which suits the concerto so well. Even in the great finale Mr. Bauer, a true classicist, did not mount to the last climax of physical force in playing. Like the Greek artist he rather hinted at the final power that rests in the work and in his wrists. Thus his playing was an unalloyed musical blessing and he won his hearers' hearts and admiration completely.

Following in the order of interest we should have spoken first of the musical premiere which made this program doubly significant. We heard Charles Wakefield Cadman's Oriental Rhapsody, the Prelude to his Omar Khayyam Suite, for the first time. In fact it was the very first hearing anywhere and brought the composer rich honors.

Cadman's Omar Khayyam music is of charming lightness, melodious, colorful and rhythmic. It must be heard distinctly as what it is, as the Prelude to a suite written for Ferdinand Pinney Earl's super-film of like name. Cadman has purposely sounded a popular strain, yet remaining at all times on a distinctly artistic level in themes and their thematic and instrumental treatment. It is not a symphonic poem and does not pretend to be symphonic music. It is most significant as it represents probably the highest type of music, specially written for an illustrious screen-drama. In fact, we think that Cadman has rendered to musical America and the musical world in general a great service when combining his art with the growing muse of the silent drama, for his work will set the artistic pace for the musical scores of the future which are to be written for real classics of the screen. The word screen-classic has been misused, but we use it here in the highest sense of the term, as it was also understood and practiced by Ferdinand Pinney Earle, the producer of this film. Unfortunately the release of the film has been unparadoxically delayed by parties evidently less artistically inclined than the producer.



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Notwithstanding its oriental atmosphere of the little work, it lasts not much more than five minutes, is Cadmanish in its delightful rhythmic animation. There seem to live three principal episodes in the work which are skillfully interwoven from a thematic angle. It opens with the musical visualization of the moment when the rays of the sun strike the turret of the sultan's castle with a dazzling shaft of light. Then there is the pomp and circumstance of the sultan's court with its colorful crowds, its warm-hearted life, and third, a typically oriental dance scene. The work does not reflect the philosophic moods of Omar Khayyam, but rather the sanguine side of life in the East and is greatly pleasing therefore.

Somenow we think that Mr. Rothwell put on orchestral colors too thickly and that with slight variations of tempo better effects could have been obtained that would make the atmospheric value of the opus more eloquent. If Mr. Cadman should consider slight changes in the orchestration then we would suggest that the work begin rather with a crescendo, indicating the "shaft of light," rather than the heavy crash of fortissimo-altitude. We think it would improve the instrumental and descriptive effect. The brasses are assigned a closely arranged part at times, too much so. Cadman uses the strings and woodwind effectively. Altogether the Rhapsody contains much interesting material. With all due respect to the composer, and we think that he agrees with us wholeheartedly, it is our belief that the work is somewhat lost in the classic company of Mozart, Schumann and Smetana. On a lighter program it will have even greater appeal. Mr. Rothwell probably gave it its present place undoubtedly as a compliment to Charles Wakefield Cadman, the eminent American composer. Apropos of the Rhapsody, it will soon appear on one of the programs by the Philadelphia Symphony Orchestra under Leopold Stokowsky.

Smetana's symphonic poem, Wallenstein's Camp, is fascinating to those who are familiar with Schiller's dramatic trilogy and the martial life during the Thirty Years' War in the seventeenth century. It is descriptive music more than anything else. Military clamor, merry-making in the camp, a night scene, song and dance and the tumultuous life of armed men in these times are vigorously painted. We were glad to hear it, even if it smacks a little like music written for a centenary jubilee. Mr. Rothwell unleashed his brasses and percussion, so that the steel-clad soldiers of Wallenstein rose in brazen sounds ultra-realistically. Thus acoustic proportions were lost. This is a frequent shortcoming in Mr. Rothwell's treatment of the orchestra, of which otherwise he has such admirable control.

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Richard Buhlig, pianist and lecturer for the Philharmonic Orchestra, is expected to return to this city about the middle of the week. His next piano recital is scheduled for Friday evening.

Dr. Alexis Kall, late professor of the People's Institute of St. Petersburg, substituted for Mr. Buhlig, when giving the analytical lecture preceding the symphony concert. Dr. Kall was well liked by his audience. He gave an illuminating course of lectures last year dealing with the development of Russian music.

Under the auspices of the Glendale Music Club, Mrs. Mattison B. Jones, a good program was given at the Glendale High School, when Miss Gertrude Cleophas, gifted MacDowell interpreter, and Charles T. Ferry, composer, rendered piano numbers, Miss Ruth Hutchinson appearing as the piano soloist.

New Year's was celebrated by the Bohemians of Los Angeles at the studio of Charles de la Plate, where a jolly party was held.

Nell Lockwood was the soprano soloist during the Messiah performance at Fresno by the Fresno Choral Club.

Our Philharmonic Orchestra is indebted for much of its success to the notable first violin section, which consists almost exclusively of violinists who have held positions at the first desk and appeared with decided success as soloists. They are really solo players forming an instrumental section of our Philharmonic. Jules Lepske, member of this group, is one of these artists who can look back on distinguished successes as soloists. His appearance with this orchestra last season in the Tchaikowsky concerto is well remembered.

Before joining our symphony forces Mr. Lepske played under the baton of Ossip Gabrilowitsch in the Detroit Symphony Orchestra. There, too, he was selected to appear as soloist. He made such an impression with the Tchaikowsky concerto that he was re-engaged as soloist for the same season to play the Paganini Concerto. Los Angeles will enjoy Mr. Lepske's fine art during the Popular Concert Sunday afternoon, January 29th, when he will render the beautiful G minor violin concerto by Max Bruch.

Marvin Maazel, the young pianist from New York, who recently won a splendid success as soloist with the San Francisco Symphony Orchestra, will appear in a piano recital January 31st at the Gamut Club. In the short period of his sojourn Mr. Maazel already has made many friends.

Henri La Bonte, well known tenor, has returned to Los Angeles, where he intends to resume his activities as concert artist and teacher.

Plans for the Woman's Symphony Orchestra of Los Angeles this season include two evening concerts under the direction of Mr. Henry Schoenfeld. Philharmonic Auditorium has been taken to meet the grow-

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Soloist—Jules Lepske—Violinist
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3rd Season 1921-22

ing demand for seats to hear this popular woman's organization. Rehearsals are going on with enthusiasm with Beethoven's charming Pastoral Symphony in preparation for the first concert which will take place the 15th of February. The second will be in the latter part of April. Soloists will be announced soon. Edna Foy-Neher, president, and Mr. L. E. Behymer, manager, are joining forces this year and the personnel has been greatly improved and increased to sixty players. A higher average attendance and a determined spirit to achieve the highest possible artistic success marks this season's work. Present officers and board of directors are Edna Foy-Neher, president, Gertrude Barrett, vice-president, Leah Witzel, corresponding secretary, Violet Steineman, financial secretary, Adeline N. Glidden, treasurer, Daisy Walters, Mae Marshall, Beatrice Ricketts, Grace Saxton Avery. Bessie Fuhrer-Erb continues as concertmaster.

Los Angeles is to have something new in music—a festival week—the week of January the 16th to the 21st inclusive. This announcement has been made by Mr. Yunker of the Fitzgerald Music Company, one of Los Angeles' most progressive music houses. This week of music is to be called "Ampico Week," and will bring to the Southland several eminent musicians who will be heard in a series of musical events. Among these artists will be Henry Souvaine, the brilliant American pianist, and Penelope Davies, a distinguished mezzo-soprano. Mr. Souvaine will not only appear in a notable feature recital, but will give short recitals at many of the clubs and schools. This is the first time in the history of music in this country that an artist of such prominence has agreed to remain and give recitals in one city for such a length of time. In this way, thousands of Los Angeles music lovers will be able to hear him and enjoy the musical advantages which the week, with its many musical events, will offer. Penelope Davies is a singer of national reputation, making her first appearance in Los Angeles, and much interest will be attached to this debut.

Of particular interest is the feature recital for children, which will be the first of its kind ever held here. The various artists engaged will all appear at this recital, and several prizes will be awarded for a Music Memory Contest which will be held at that time. Many of the influential musicians and other educators are interested in this unusual opportunity of stimulating the love and appreciation of good music throughout the community. And one of the most interesting facts of this whole week is that all recitals are under the auspices of the Fitzgerald Music Company and admission to them will be by complimentary tickets. This is the first time that such a large number of concerts has been arranged for the people of Los Angeles, which will be given for their benefit. Keen interest is being shown by all the musicians as they realize that "Ampico Week" will bring with it a great step in the development of music throughout the Southland.

Anna Pavlowa, together with her famous ballet and orchestra, the latter under Theodore Stier's baton, are heading for Los Angeles, where they will fill one week's engagement at the Philharmonic Auditorium under the Behymer management, beginning January 26th. Special care has been taken in the arrangement of the program so that duplications have been reduced to a minimum. Hence admirers of the "incomparable Anna" can attend two and three performances while enjoying entirely different bills. These diversified programs have also been dated so that patrons will have a "breathing spell" between performances selected. For Thursday evening, January 26th, the opening night, and Friday evening, January 27th, the program offers the two big ballets, Polish Wedding and Fairy Tales, and a divertissement of seven shorter dances. On Friday afternoon, January 27th, and Saturday night, January 28th, two other elaborate ballets are offered, Copelia and Fairy Doll, with a divertissement of short dances different from the one mentioned above. Saturday afternoon, January 28th, and Monday evening, January 30th, the attractions are the brilliant ballets, Amarilla and Polish Wedding, with a divertissement of dances, the latter being the same as on Thursday and Friday evenings. Tuesday evening, January 31st, will offer an entirely new program, the ballets Magic Flute and Snow Flakes, and a new divertissement of brief dances, closing the engagement with a strong climax.

Calman Luboviski, violinist, who has recently made his home in Los Angeles, will be heard in two violin recitals at Ebell Auditorium, the first on Tuesday evening, January 24th, the second to be given March 23rd. Mr. Luboviski has become widely known in Los Angeles and vicinity by his splendid artistry and musicianship. He has appeared as soloist with many of the leading orchestras in Europe and America and is the only pupil of the famous violinist, Franz von Vecsey. This announcement should be received with much interest by the music loving public.

Isobel M. Tone, Los Angeles representative, of the Dunning system for children, gave an interesting party for her pupils last Wednesday at the Dunning studio. Games and contests in sight reading, rhythm and lives of the composers, were held and prizes given. Miss Tone is working with full classes this season and much enthusiasm is expressed in her method of improved music study and her results are most interesting. She expects to establish a Dunning school in the spring and will have an assistant teacher to take care of the large classes.

The Los Angeles trio, May MacDonald Hope, pianist, Calman Luboviski, violinist, and Ilya Bronson, violon-

cellist, will present the third concert of their series at Ebell Auditorium Monday evening. A special feature of the program will be the big trio of Schubert in B flat major, one of the most beautiful works in the literature of chamber music. Another interesting number will be the Sonata in F major by Brahms for violin-cello and piano, to be played by Mrs. Hope and Mr. Bronson. This is one of the most profound of the master's works and should arouse great interest among serious students and music lovers. The well known trio of Arensky in D minor will close the program. There has been a general request for this number by patrons.

One of the outstanding features which made possible the rounding out of the musical life of this city are the concerts of the Zoellner Quartet. The third concert in their Los Angeles series occurs Monday, January 16th, at the Ebell Club. The program will open with the Beethoven quartet, op. 18, No. 1; then follows Goosen's suite for two violins and piano and the Gliere quartet, op. 2.

Mrs. Bessie Bartlett-Frankel, president of the California Federation of Woman's Clubs, was guest of honor at the last luncheon of the Music Section of the Hollywood Woman's Club, when Miss Jessie T. Lawrence, president of the section, paid her a sincere compliment, referring to her musical pioneer work in the West.

January 16th is new members' night at the Los Angeles Music Teachers' Association. Miss Eva Frances Pike, president. The association members will give their conferees a glad welcome during a banquet at the Union League Club. They are already making active preparations for the convention in July in preparing an exhibit of original compositions written by members. A Western composers' program is being in charge of Miss Constance Balfour, and will be held at the home of Mrs. Josephine Johnstone, Los Angeles composer.

Ben Field, chairman of the California Song Contest, tells us that he has received 130 manuscripts. The judges are expected to announce a decision between the 15th and 20th of the month.

Music at the Theatres

At Grauman Theatre—A program which recommends itself by its offerings was presented with distinct success at the Grauman Theatre under the baton of Misha Guterson who, with an all-Saint-Saens program honored the great Frenchman and himself. It was a happy thought to keep the memorial concert free from gloom, rather did it reveal the wonderful versatility of the late composer. His festive Coronation March, the weird Dance Macabre, Le Cygne, and selections from the ballet music to Henry VIII and from Samson and Delilah brought the music of this master close to the appreciative public.

To Olga Steeb was given the distinction of presenting Saint-Saens' art as a writer of concertos, and she did it out of the fullness of her sweeping technic that left nothing unsaid in the G minor concerto. She combined remarkable finesse and delicacy with technical vigor, winning one of the most eloquent ovations accorded her in this city.

At the California Theatre—We have often had occasion to state that what Conductor Elinor does he does well. Alas, he did not bestow his efforts this week on a program altogether worthy of his own gifts or in keeping with the fine aims of this house. Luders' Cavalry Charge is a good piece of music to illustrate the Animated Weekly, but it does not belong on a concert program, specially when blank cartridges are fired to increase realistic effects of this weak composition. At best it is a bandstand selection but not one of a concert orchestra as the California Theatre possesses. Liszt's Liebestraum was followed by a fine trumpet solo of Luigi Indreani in the Cavatina from Rossini's Barber of Seville. Indreani possesses beautiful technic and tone. Bowman's Twelfth Street Rag again revealed Mr. Elinor's talent for clever orchestration of syncretized music.

For next week's programs he has chosen music from Puccini's La Boheme, Ave Maria by Bach-Gounod, Dance of the Chinese Dolls from the Christmas Tree suite by Rebikow, and Wang-Wang-Blues by Mueller Johnson Busse.

Arthur Loeserman, the brilliant young pupil of Otto Raubut, who gave a concert at Sorois Hall, and also appeared as soloist with the California Theatre Orchestra under the direction of Herman Heller, prior to his departure for Germany to conclude his studies, has been accepted as pupil by Carl Flesch of Berlin, one of the leading violin instructors in Europe. Mr. Flesch complimented young Loeserman for the excellent training he has received and for the splendid artistic condition in which he found the young student.

Felix Fox, the noted Boston pianist, who was one of the distinguished musicians who entertained Sir Henry Heyman during his Eastern trip, was referred to in an article reviewing Sir Henry's travels in our issue of December 31st as Mr. Cox. It is only fair to make this correction in justice to Mr. Fox, who is one of the most noted of American musicians.

SAN CARLO SEASON IN LOS ANGELES

Aida the Opening Performance and Several Excellent Artists Heartily Received

By BRUNO DAVID USSHER

Los Angeles, January 10.—Trying to make connections with the printing press does not allow us to give more than a cursory review of the performance opening a two weeks' season of the San Carlo Opera Company in Los Angeles. Fortune Gallo's forces made their debut of the season in Verdi's Aida. It was one of the best productions of this work heard here. To begin with Conductor Ernesto Knoch, a director of good control, virility and dramatic power, saw to it that the flow of voices, orchestra and action did not lag. (When more familiar with the acoustic conditions of the house he will no doubt restrain his orchestral ensemble, not only the brasses, the latter being often strident.) Thus the performance possessed dramatic life. Bianca Saroya is an impressive, sympathetic Aida. Hers is a radiant soprano, pliant and well modulated. She sings very musically. Her interpretation and acting is thoughtful and appealing.

Nina Frascani as Amneris revealed a rich mezzo-soprano of breadth. She seemingly retrenched on her vocal means until the second act, when the warmth of her voice became fully evident. Radames was sung by Gaetano Tommasini. His tenor is not always of even warmth and color. He gave episodes of exceptional splendor and thrilling brilliance. Natale Cervi, basso, as the king; Joseph Royer, baritone, as Amonasro, and Pietro de Blasio, basso, as High Priest, were gratifying. We are very much interested in further appearances of Royer, whose tones have a bell-like ring. Gallo has brought west a generous display of fine settings. The chorus, specially of the priests, sounded well, though it has not much histrionic elegance. Attendance was of medium size last night, but Manager Behymer announced a full house for tonight, when Mme. Butterfly will be given with Tamaki Miura as guest artist.

For next week the following repertoire has been announced: Monday, Tosca; Tuesday matinee, Tales of Hoffmann; Tuesday evening, Lohengrin; Wednesday, La Forza Del Destino; Thursday matinee, Thais; Thursday evening, Cavalleria Rusticana and Pagliacci; Friday, Carmen; Saturday matinee, Madame Butterfly.

THE PAVLOWA BALLETS

Seven seasons in the last eleven years Anna Pavlowa has danced in America, a record matched by few stars and rewarded by a popularity unique in this generation for the most exotic art of the stage. The Russian artist is returning here under the management of Selby C. Oppenheimer Monday night at the Century Theatre for a stay of six nights and Wednesday and Saturday matinees. She brings back a host of moving spectacles and divertissements—the Bacchanale, Swan, Dragonfly, Gavotte and others associated with her name, but also a number of new ballets, recently seen abroad, which will be new to her American audiences. One, entitled Polish Wedding, perhaps is most interesting from an historic as well as a technical viewpoint, since Pavlowa herself received inspiration for the "composition" of this ballet from a scene which she witnessed at the time of the Polish Declaration of Independence, when the deputies with their suites came from all parts of Poland to Warsaw, arrayed in their varied national costumes, brilliantly colorful and picturesque.

In Fairy Tales, another novelty, Pavlowa has used the stories of Princess Florina, the Blue Bird, Cinderella, Little Red Riding Hood, Puss in Boots and other fairy folk and Mother Goose characters. The music is by Tschalkowsky. A striking innovation of the new ballet, Dionysius, is the invention of Nicolas de Lipsky, the Russian painter. This makes the change from one scene to another without the lowering of the curtain, the darkening of the stage or the moving of scenery. The illusion is accomplished by the reaction of colors on the stage canvases to the qualities of lights thrown upon them. A like transformation is seen in the costumes.

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S. F. MUSICAL CLUB GIVES FINE PROGRAM

After an interval of several weeks, during which time the holidays were celebrated, these necessitating a temporary break in musical activities, concerts are once again in full swing. The San Francisco Musical Club resumed its monthly concerts by giving a splendid program on January 5th at its usual meeting place, the ballroom of the Palace Hotel.

The Beethoven Sonata, op. 53, more familiarly known as the Waldstein, is a work that many a more matured and experienced artist would hesitate to perform in public and having given it a most creditable interpretation is a feat which Alleen Fealy accomplished. This youthful player is one who bears watching, for she is unusually gifted, being finely equipped technically and displaying powers of expressiveness.

It isn't very often that one listens with keener appreciation than while hearing the singing of Margaret Raas Waldrop. To her a debt of gratitude is due for singing to us in an inimitable pure French with a flexible voice of sweetness and purity of intonation. Coupled with these rare qualities, Mrs. Waldrop sings with finesse and much musical taste. Her two English numbers, written by Mr. Waldrop, the first being a Cradle Song, proved most appealing to the audience. Both were delightfully rendered and Mr. Waldrop shared in his wife's success for his artistic portion of the group. His accompaniments are all that one can desire in that direction while his compositions are bound to find favor with singers seeking melodious and well written English songs.

Three violin numbers were rendered by Alice G. Poyner with Gladys Creighton assisting at the piano. The work in which Mrs. Poyner showed herself to best advantage was in H. Wieniawski's Obertass. Here she displayed a freedom of both tone and style and played it in a dashing tempestuous manner. The concert was concluded by some exquisite gems of Schumann and Franz, sung by Mrs. Howard L. Bacon and excellently accompanied by Mrs. Josephine Crew Aylwin. Mrs. Bacon has a voice which is well trained and under fine control. The voice itself is mellow and velvety, but she has not as yet grasped the spirit existing in the lieder. A song of delicacy such as Franz's Es hat die Rose sich beklagt was sung with the same sombre quality and tenseness as was Die Lotus Blume of Schumann. This lack of variety in tonal qualities and tempi made her group appear a bit monotonous.

CONSTANCE ALEXANDRE.

UDA WALDROP AND ASSOCIATES IN VISALIA

Four well known San Francisco artists gave the music-loving populace of Visalia a genuine treat when they appeared there recently. The Visalia Morning Delta, Tuesday, December 20th, commented upon the recital in the following glowing terms:

Visalians were again royally entertained last evening when Uda Waldrop and his associates, Marguerite Raas Waldrop, Charles F. Bulotti and Rudy Seiger, gave another of their wonderful musical evenings at the Visalia Theatre to a large and appreciative audience.

Despite the short notice and the inclement weather the theatre was filled and everyone present enjoyed each offering to the uttermost. Visalians have now become well acquainted with these talented musicians through their several engagements here, and are always anxious and pleased at the opportunities afforded to hear them.

Mr. Waldrop's playing is, if possible, finer than ever and last night he delighted all present with several new and wonderful selections. His wife, whose rich soprano voice is among the finest on the coast, received the heartiest approval of all, while Mr. Bulotti's singing and Rudy Seiger's violin selections were superb in every particular.

PLYMOUTH CONSERVATORY CONCERT

Several of the members of the Plymouth Conservatory faculty, assisted by W. W. Carruth, gave a most successful concert in the auditorium of the Plymouth Church, Oakland, on Friday evening, January 6th. All the participants being artistically qualified, gave measure to the enthusiastic audience which filled the hall. The following various selections comprised the program: Ensemble for Violin, 'Cello and Harp—(a) Romance (Faure), (b) An bord d'un ruisseau (Debussy); Misses Josephine Holub, Margaret Avery, Bess Pangburn; Vocal Selections—(a) Una voce poco fa (Rossini), (b) Nel Cor Più (Paisiello), (c) Fairy Lullaby (Beach), (d) To Sevilla (Dessauer); Miss Virginia Graham, Miss Helen McClory, accompanist: Piano Concerto in D minor, Romance, Presto (Mozart); Gardard Taillandier, with orchestra parts played on grand piano by Miss Helen McClory; Vocal Selections—(a) Caro mio ben (Giordani), (b) Crech, Love (Buck), (c) Dio Posente (Gounod); Vocal Selections—(a) Song (Jennings), (b) Clementine (W. W. Carruth, accompanist); Harp Solo—(a) The Little Shepherd (Mendelssohn), (b) Danse of the Marionettes (Tedeschi); Miss Bess M. Pangburn; Sonata in F for Violin and Piano (Beethoven), Orley See and Wm. W. Carruth.

STANLEY CONCERT

Madam Helen Stanley, one of the few of the great prima donna sopranos, who combines with her exquisite vocal accomplishments, great personal charm, will give her only San Francisco recital as the next event of the Alice Seckels' Matinee Musicals' series under the Selby C. Oppenheimer management in the Colonial Ballroom of the Hotel St. Francis, on Monday afternoon, January 23rd, at three o'clock. The fastidious Madam Stanley's dates on the concert



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platform and her special ability as a program builder have induced her to abandon entirely the operatic career which a few years ago gave extraordinary promise and to devote her entire time to recital appearances. Three years ago Madam Stanley appeared in recital in San Francisco at the Columbia Theatre, and those who were present will vividly remember the charming success attained by this artist at that time.

Miss Imogen Peay has been specially engaged as accompanist for the present Stanley tour, and the program to be sung at the St. Francis recital, is, perhaps, the most interesting one which has been given here this season. It follows in full: Quando ti Revedro (Donaudy), Noel (folk song) 17th century (Emanuel), The Sprig of Thyme (British folk song) (Arr. Grainger), The Lark Now Leaves His Watery Nest (Parker); The Prayer (Rachmaninow), The Silversmith (Arr. Schindler), Slumber Song (Gretchaninow), Aria from Conchita (Zandoni); Les Roses d'Ispahan (Faure), La Pule (George), Dansant la Gigue (Poldowski), La Procession (Franck), Le Printemps (Fevrier); Dark King's Daughter (Crist), The Little Shepherd (Edwards), St. John's Day (Haile), The Shadowy Garden (dedicated to Mme. Stanley) (di Nigero); Transgression (dedicated to Mme. Stanley) (Crews).

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Wednesday Night—"Chopiniana," "Fairy Tales"
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SYMPHONY CONCERT

(Continued from Page 1, Column 2)

ing. He has a big, round tone, is certain of his work even though he may occasionally be confronted with the utmost difficulties, and he also exhibited a musicianship that is as rare as it is delightful. His intonation is clear and accurate, while his depth of expression, whenever there was a chance to display it, was thoroughly conformant to the demands of the composer. The orchestral accompaniment furnished by the San Francisco Symphony Orchestra under the virile direction of Alfred Hertz was thoroughly conformant to the highest ideals of orchestral interpretation, and together with Mr. Ferner's solo work bestowed upon d'Albert's concerto the very best reading that could possibly be given it.

Mr. Ferner received a cordial welcome from the audience, being recalled time and time again.

JULIUS KAHN DEFENDS MUSIC

(Continued from Page 1, Column 4)

knowledge of music fundamentals and principles thus gained will be worth many times what they cost in effort and money in giving the student an understanding and appreciation of music which would serve to round out an education in a way nothing else could do. The effect of such musical instruction in the years to come would be almost beyond calculation. It could not only be measured in the happiness and contentment of our people, but would make itself felt in every activity and vocation in which we engage.

The logical development of musical instruction in the schools would be the establishment of a national conservatory of music, along some such lines as are covered in the bill introduced by Senator Fletcher of Florida, which is now in the hands of the Senate Committee on Education and Labor. Such an institution, under the supervision of, and supported by, the government would provide the higher education for those who demonstrate their fitness to receive such instruction—free, through scholarships to those unable to pay, and providing for a tuition price covering the actual expense of the instruction for those who can afford to meet this cost.

ALCAZAR

The Net, a comedy drama with many unique situations, which enjoyed a most successful season on Broadway, has been obtained for presentation at the Alcazar beginning next Sunday afternoon, January 15th. It is a puzzling, mystifying play with an abundance of fun and a well conceived romantic thread, and will furnish fine opportunities for the members of the Alcazar players to demonstrate their talents in a series of new and delightful characterizations. Nothing has been written in recent years that contains more entertainment and genuine enjoyment than this strange piece with its compelling element of suspense and its clever situations. Indeed, it has been repeatedly acclaimed by the critics as having all of the ingredients necessary to please the most fastidious audience, and it is expected to be unusually popular with local amusement lovers.

The leading roles will be in the hands of Gladys George and Dudley Ayres, with Lucille Shripser, talented juvenile, specially engaged, and the scenic features will be on an elaborate scale. This will be the first San Francisco production of The Net, which has enjoyed unusual success wherever it has been staged. It is one of those plays where it does not seem possible for the complicated situations to be unraveled in one act, and the method chosen by the author in solving this problem is distinctly unusual.

BENEFIT CONCERT

Friends of the Jesuit Fathers are arranging for a grand popular concert, to take place Monday evening, January 30th, at the Civic Auditorium, for the benefit of the liquidation fund of St. Ignatius Church and College. Negotiations have been concluded by the sponsors of the great affair with Charles L. Wagner of New York, manager for John McCormack, the world-famous tenor, and other internationally known artists, whereby Mr. Wagner selected the artists who are to appear on the program of January 30th, at the Civic Auditorium here. The two principal singers at the concert will

be Renato Zanelli, famous baritone of the Metropolitan Opera Company, and Miss Grace Wagner, young American dramatic soprano. This will be the first appearance on the Pacific Coast of these two artists, both of whom have achieved notable successes not only in the Eastern cities of the United States, but in other countries as well.

SARAH KREINDLER AT CALIFORNIA

Sarah Kreindler, the nine-year-old prodigy, probably the world's youngest violin soloist, will give her audience a thrill when she plays at the California Theatre with Herman Heller's orchestra, Sunday morning, January 15th. Little Miss Kreindler, who is a pupil and protegee of Sigmund Anker, is credited with possessing in her diminutive self all the attributes of a virtuoso.

Technically the child plays with an accuracy that might well be marked as a goal for many grown-ups now appearing on the professional platform. She approaches her instrument with rare poise, while her attack is marked by a deft sureness that is not belied by the technique she displays or the tone, full and firm as it is beautiful, which she draws from her violin. Small and slight, even for her years, the child has a stage presence that convinces one even before she has raised bow to fiddle that here is one to be reckoned with. She will play *Fantasie Appassionata* by Vieuxtemps, accompanied by the orchestra, and in her other numbers her accompanist will be Evelyn Biebesheimer, fourteen-year-old piano pupil of Mrs. Catherine B. Swint.

Herman Heller's orchestra will play the following program: Swedish Processional March by Scharwenka; Waldteufel's waltz *Au Revoir*; Romeo and Juliet, selection by Gounod, and Rubinstein's overture, *Triumphale*. The concert will be opened by an organ solo by Leslie V. Harvey, who will play *Evening Star* from Wagner's *Tannhauser*.

CHARITY CONCERT

A steady stream of ticket purchasers at Sherman, Clay & Co.'s during this week testified to the public interest in the combination of great artists to be seen and heard in concert this (Saturday) evening, January 14th, at the Civic Auditorium, for the milk fund of the Associated Charities. Reports from Palo Alto, Oakland, Berkeley and other nearby cities indicate that a large attendance from out of town will be attracted by the opportunity to hear the San Francisco Symphony Orchestra, witness the marvelous new dances of Ruth St. Denis with symphony accompaniment and to be thrilled by the singing of Tina Bourskaya and Nicholas Karlash, stars of the Russian Grand Opera Company, from the Columbia Theatre.

Announcement of the complete program was made by Alfred Hertz, conductor of the San Francisco Symphony Orchestra, Mrs. Sigmund Stern, Charles K. Field and Ralph Pincus, as members of the program committee. Probably never before has this city seen a concert so pretentious or containing so many "first-time" presentations. Here is the program as announced: Tchaikowsky's Fourth Symphony, by San Francisco Symphony Orchestra, Alfred Hertz conducting; Scheherazade dance (first time), by Ruth St. Denis; interlude from *Le Cid*, Symphony Orchestra; dance, *The Navarraise*, from *Le Cid* (first time), by Ruth St. Denis; aria from *Carmen*, by Tina Bourskaya; aria from *Sadko* (first time) and aria from *Boris Goudonov*, by Nicholas Karlash; duet from *Rimsky-Korsakoff's The Tsar's Bride*, by Bourskaya and Karlash; Tchaikowsky's *Marche Slav*, Symphony Orchestra.

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Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,650,000.00
Employees' Pension Fund	371,753.46

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VOL. XLI. No. 17

SAN FRANCISCO, SATURDAY, JANUARY 21, 1922.

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LOS ANGELES ENJOYS MUSICAL WEEK-END BAUER GUEST AT CHAMBER MUSIC CONCERT

San Carlo Grand Opera Company Is Attracting Crowded Houses at Philharmonic Auditorium—Grauman's Sunday Morning Concerts Delight Large Numbers of Music Lovers—Philharmonic Popular Concert Introduces Interesting Program

By ALFRED METZGER

There being a little lull in musical activities in San Francisco at the end of last week we thought to take advantage of this condition and pay a visit to Los Angeles, to discover how the musical public of the Southern metropolis is enjoying their musical season. Unfortunately we had but a day or two wherein to attend to a number of affairs, and consequently were not able to see some of our friends whom we were anxious to meet. We trust that before the season is ended we will find another opportunity to go South and stay a little longer. Upon entering the lobby of the Philharmonic Auditorium we discovered Gaetano Merola, the well-known operatic conductor and vocal pedagogue who is guest conductor for the San Carlo Opera Company. He seemed to enjoy himself and is looking forward to the San Francisco engagement.

The San Carlo Grand Opera Co.

During the afternoon we attended a performance of La Boheme by the San Carlo Grand Opera Company under the direction of Gaetano Merola, which was an unusually fine performance. Our old friend Agostini sang the role of Rudolfo in splendid fashion, his voice being as fresh and buoyant as ever and his expression charged with fine sentiments. Anna Fitzlu in the role of Mimi also distinguished herself, being in excellent voice and investing the role with her delightful personality and with unusual charm. The Musette of Sofia Charlebois was effective both as to voice and histrionic power, the public appreciating her efforts to the extent of giving her a hearty ovation and presenting her with beautiful floral pieces. The other roles were efficiently interpreted by an excellent baritone and bass. Stage settings and costumes were also adequate.

During the evening Il Trovatore was given, but we had no opportunity to hear this work. However, on both occasions the house was crowded. Indeed, we noted during our three days' visit in Los Angeles that a long line of people were standing at the box office all day purchasing tickets for the opera, and since the Philharmonic Auditorium seats nearly three thousand people our readers will see that the Los Angeles public is enjoying the season of the San Carlo Grand Opera Company. And as the attendance has grown steadily since the opening performance it is evident that the artists themselves have endeared themselves to the public. This seems to be an excellent tip to those in San Francisco who have not yet made up their minds to hear this organization.

Grauman Sunday Morning Concert

At the Boheme performance we met our old friend Walter Anthony, who is music editor for the Grauman Theatre and at present writes the musical criticisms for the Los Angeles Examiner. Through the courtesy of Mr. Anthony we were enabled to hear the Sunday morning concert at the Grauman Theatre under the direction of Mr. Guterson and were pleasantly surprised at the unanimity, tone quality and precision of accents prevalent here, especially when we know that these programs are prepared with but one rehearsal. The program included: Overture Stradella (Auber), (a) Ballet Suite from Faust (Gounod), (b) Intermezzo from Jewels of the Madonna (Wolf-Ferrari), (c) Chaconne (Scriabin), (d) Polka (Tchaikovsky); Aria from the Pearl Fishers, Miss Druske; harp solo, Andante from Fifth Symphony (Beethoven); selection, Mme. Butterfly (Puccini).

Old Grauman and Mr. Guterson are entitled to great credit for giving the people such excellent programs in such enjoyable fashion. We were delighted with Miss

Druske's beautiful soprano voice, and her skillful shading and clear enunciation. When we heard that she was a San Francisco girl we could not help but wonder why she does not have more frequent opportunities to appear in San Francisco and other cities of Northern California, for in addition to her fine vocal equipment she has a charming and attractive personality. The orchestra consists of over sixty men, quite a num-

Distinguished Piano Virtuoso Exhibits Ideal Judgment for Ensemble Playing—Scottish Rite Hall Practically Crowded on Auspicious Occasion—Frank Quintet an Inspiring Work—Unfinished Quartet by Roussel Very Interesting

By ALFRED METZGER

The Chamber Music Society of San Francisco gave the fourth concert of the seventh season at Scottish Rite Hall last Tuesday evening in the presence of an audience that exceeded one thousand people. We know of no other community that furnishes such large audiences for concerts of such serious dimensions without drawing upon the floating population. We know of no chamber music organization that has endeared itself so thorough-

ly to the musical public through practically establishing itself upon purely local grounds and gaining national and possibly international distinction by their consistent artistic growth. The Chamber Music Society has proved itself so worthy of respect and admiration that their work has become known throughout the musical world without their being compelled to leave the borders of their home state. Such distinction is only achieved by very few chamber music organizations and this fact enables us to predict that as soon as the Chamber Music Society of San Francisco is able to tour other states they will meet with unquestionable success and triumphs equal to those of other distinguished institutions of this kind.

On this most recent occasion the Chamber Music Society of San Francisco added to its many laurels. The opening number of the program consisted of the Haydn Quartet in D minor, op. 76, No. 2, for strings, and as usual the four members of the quartet established their musicianship by proving their proficiency in interpreting the old classics according to the tastes of those most competent to judge and most particular in their tastes. Every one of the four movements was accentuated by scholarly precision as to technical values and by intellectual application as to careful phrasing and effective accents. The gracefulness of the andante and allegro movements as well as the humor and vigor of the minuetto were graphically revealed and the uniformity of conception as well as precision of phrasing were delightful to witness. It was indeed a performance well worth remembering.

We were most pleasantly surprised in the Paul Roussel Quartet in B minor. Somehow we had received the impression that this composition belonged to one of those ultra modern works which test the ingenuity of one's imaginary powers to the last degree, while it really turned out to be a composition of sane and well constructed phrases. The first or slow movement is based upon a most pleasing and melodious theme which is developed according to orderly and intelligent musical principles. The second movement with its vivacity and brilliancy is unusually difficult, even more so than the first movement, and the fact that the four members of the Chamber Music Society succeeded in overcoming these difficulties with the utmost ease strengthened our faith in their skill and musicianship. Surely we cannot repeat too often that it is most difficult if not impossible to secure four musicians better adapted for chamber music interpretation than Messrs. Persinger, Ford, Firestone and Ferner.

The piece de resistance of the program was the third number—Quintet in F minor for piano and strings, by Cesar Franck, in which Harold Bauer was the guest artist. Mr. Bauer is the only one among the great piano virtuosos who interprets chamber music according to our personal taste. At no time does he permit the piano to predominate and at the same time he never fails to make each note count. He simply blends into the ensemble with wonderful precision and artistic judgment and he succeeds in proving to us how skillfully and ingeniously Mr. Franck has scored his piano part so as to fit in snugly with the string instruments. We believe we shall never be able to hear quite such a uniformly excellent interpretation of this work than we heard on this occasion, for pianists of reputation such as Harold Bauer are usually not quite suited to the adequate exploitation of chamber music which makes co-ordination to other instruments such a necessary artistic factor. The first movement is rather scholastic and academic, while the second and third movements give more opportunities for the display of emotionalism and expression of deep sentiment. The excellence with which this work was interpreted may be gathered from the fact that notwithstanding its length no one tired of the work and on the contrary found in it ever changing beauties and at times even thrilling dramatic effects. Specially admirable were the fine shadings and colorings with which the work was invested, and we can well understand the spontaneous enthusiasm revealed by the audience. Although we would gladly listen to Harold Bauer at a concert of his own still



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ber of whom are exceptionally fine musicians. There is in particular a piccolo player who has the most beautiful quality of tone we have heard on this instrument. These Grauman concerts certainly add to the desire for good music among the Los Angeles moving picture patrons. We found Ed Lada among the members of this orchestra.

The Philharmonic Concert

The greatest enjoyment from a musical standpoint we left until the last, when we attended the popular concert of the Philharmonic Orchestra, under the direction of Walter Henry Rothwell, at the Philharmonic Auditorium. A large audience was in attendance and the program was unusually interesting. We had an opportunity to admire the

(Continued on Page 10, Col. 1.)

On this most recent occasion the Cham-

(Continued on Page 10, Col. 1.)

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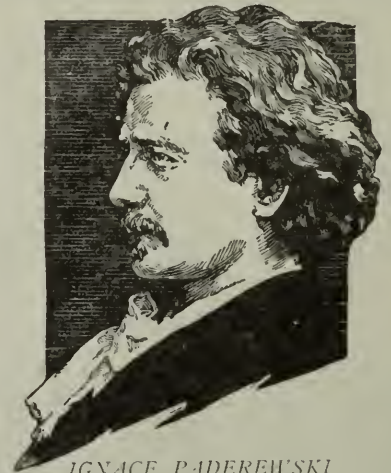
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TWENTY-FIRST YEAR

NOT A BAD IDEA AT ALL

The Pacific Coast Musical Review is reliably informed that the proposed exchange concerts between the San Francisco Symphony Orchestra and the Los Angeles Philharmonic Orchestra has been indefinitely postponed, partly because the Musical Association of San Francisco could not see its way clear to secure the funds necessary to pay for such a tour, and partly because it has been impossible to commit the communities of the interior cities affected to a definite decision regarding their share of the financial burden. However, those entertaining the hope of eventually bringing such an exchange concert to a successful conclusion are not satisfied that this postponement means also a definite abandonment of such a plan. Unquestionably the idea will be revived, and the Pacific Coast Musical Review will in the meantime endeavor to interest its subscribers in the interior California cities to use their influence toward getting their communities into line.

While in Los Angeles we discussed this matter with Walter Henry Rothwell, conductor of the Philharmonic Orchestra, who regretted the failure of this plan exceedingly. During the course of our conversation Mr. Rothwell suggested whether it were not possible to have Alfred Hertz conduct a pair of concerts in Los Angeles with the Philharmonic Orchestra, while Mr. Rothwell could conduct a pair of concerts with the San Francisco Symphony Orchestra in this city. This would not place any financial burden upon the various powers involved, and would form an interesting feature in the season's work. The writer is certainly impressed with this suggestion, and if Mr. Hertz and the music committee of the Musical Association of San Francisco could regard this proposition as we do in the light of a neighborly exchange of courtesies between two big cities, we believe such an exchange of conductors for a pair of concerts during the season would delight the musical public of both San Francisco and Los Angeles. If anyone should be in favor of defraying the personal expenses of the conductors and it is thought inadvisable to expend any portion of the fund, why possibly a collection among our 750 guarantors of ten cents a piece might take care of this problem. Mr. Rothwell, however, is willing to pay his own expenses, and no doubt Mr. Hertz would enjoy an automobile trip to Los Angeles, provided it is not too cold or raining.

FIRST DINNER IN NEW CLUB ROOMS

The Musicians' Club will give its first dinner at its new club rooms on Sutter street near Powell this (Saturday) evening, January 21st, and preparations have been made for an excellent showing. Now, that a few of the members have shown sufficient enterprise and pride to bring the organization to a point where it promises to achieve great things, it is only fair and just that other members should add their share by lending their presence and by bringing guests who may be considered as prospective members. No enterprise or business undertaking can achieve real success unless there exists co-operation and progressive energy among the rank and file. To leave the entire burden of propelling a musical club into deserving prominence upon the shoulders of only a few of the members merely places an obstacle in the way of rapid progress, but concerted action, unanimous enthusiasm, re-enforced energy and combined aggressiveness, will unquestionably bring any worthy cause to a quick and satisfactory culmination. If the members of the Musicians' Club are in earnest about giving San Francisco a social-musical institution of which everyone may be proud, they will all help to make this club a decisive success in as quick a time as possible. If they prefer to imitate the example of some of our wealthy people to begin a worthy enterprise with lots of shouting and advertising and self-laudation, and then let it drift, why the Musicians' Club will simply loaf along as so many projects in this city are doing at this time. Let the musicians for once prove that they are suited to successfully finish a worthy project ably begun! Let a full membership attend this initial dinner this evening and let everybody bring a prospective member! Above all, don't lie down on the job.

A TRIBUTE TO GEORGE WAGNER

Many music lovers do not thoroughly appreciate the value of the tympani in a symphony concert, and so many possibly are not aware of the serious loss sustained by the San Francisco Symphony Orchestra when George Wagner, its excellent tympani player, passed away last week after a protracted illness of several months, the result of heart trouble. But as evidence of the fact that some attendants at these symphony concerts appreciate such loss we publish here a very effective little poem by Miss Hazel Wood of Oakland, who writes us as follows:

Dear Mr. Metzger:

I am sending the enclosed verse thinking it might interest those of your readers who have noticed and admired Mr. Wagner's work. I did not know him personally so this is an expression illustrating the fact that the presence and skill of the individual musician may mean much to many personally unacquainted with him.

Very sincerely,
HAZEL WOOD.

TO GEORGE WAGNER

Late Tympanist San Francisco Symphony Orchestra
If funeral march he have—let no drum beat,
Only a faint pulsation stir the strings,
Let the lamenting wood-wind breathe. The drums
Are mourners like ourselves and cannot speak.

Great Leader of accordant spheres above,
Grant him a place in some celestial symphony.
Thus do we pray for one who oft
Has lifted us to rhythmic ecstasy!
January, 1922.

HAZEL WOOD

PAVLOWA RETAINS SUPREMACY IN DANCE ART

Famous Russian Danseuse Seen at Her Best at Opening Performance and Acclaimed by a Large and Responsive Audience—Entire Company Consists of Individual Artists—Mountings Most Superb

By CONSTANCE ALEXANDRE

Those of us who are capable of appreciating the most exquisite, refined and altogether the most soulful and spiritual of arts certainly were given an artistic feast on Monday night at the Century Theatre. It was a truly great terpsichorean festival and for the privilege of having seen the one and only one, Anna Pavlova, greatest of all ballet dancers, we are indeed grateful to Manager Selby C. Oppenheimer, who arranged for her appearances in San Francisco.

Madame Pavlova has not changed one particle since her last visit, which was last season. Her personality is just as potent with charm, she is as dainty and graceful as of yore, and her art is perfection itself. Her equilibrium and power of endurance has no equal and her agility is stupendous. What is more, Madame Pavlova is a creative genius, for her steps are original while she has the facility of reacting every mood of the composer's thought and through her lithe form, her sprite-like gestures, she is able to convey the true spirit of the composition.

Madame Pavlova reminds one at times of a water nymph for she is just as illusive. Lithe and supple is her exquisitely molded form and as light as a butterfly.

As the Fairy Doll Madame Pavlova was capable of revealing the refinement and polish of her art and the perfection of her technique, which is so miraculous, that one became unconscious of its existence. The entire organization is in evidence in this number and showed various new steps, while the scenic and lighting effects were most pretentious and entirely artistic. During this episode Madame Pavlova, accompanied by Laurent Novikoff, premier danseur, gave a pas de deux in which many remarkable feats were accomplished.

The Polish Wedding, typically characteristic of the people and the period in which it is supposed to have taken place, was a glamour of brilliant colors both as to settings and costuming. There was frivolity in abundance and an endless amount of tuneful music that its infectious spirit was transmitted to the audience. Here Madame Pavlova discarded her ballet steps and danced more of the Russian folk dances with an abandonment that surpassed anything ever seen of its kind. In every detail this is a masterpiece of dancing and it is bound to gain popularity before this week's dancing festival is over.

Of the divertissements, many were those which have been seen here on previous visits of this company. The solo dance of Laurent Novikoff was the Bow and Arrow in which he was able to reveal his athletic and muscular body, his virility and swiftness of movements. Madame Pavlova gave her inimitable Swan Dance and never was a more ethereal or poetic and pathetic little vision seen by the human eye. She appeared in all her fragility like the swan itself wafting through space as light as a feather, that she fairly captivated her audience. A repetition of this number would have been joyously welcomed.

The orchestra, under the direction of Theodore Stier, was of an excellent high order and led with dash and spirited rhythmic accents. All in all the first performance of Anna Pavlova and her associate artists was most auspicious.

HENRY SOUVAINE TO GIVE MANY CONCERTS

Distinguished American Pianist to Appear on Seventeen Different Occasions Beginning January 23rd and Ending on January 29th

Thanks to the enterprise and courtesy of Kohler & Chase, Henry Souvaine, the noted American pianist, will appear in seventeen concerts during the week beginning January 23rd. He will be assisted by Penelope Davies, soprano, who will add to the enjoyment of the programs. Most of these events will take place before prominent clubs and fraternal organizations, and one of his appearances will be at the California Theatre in conjunction with the California Theatre Orchestra, under the direction of Herman Heller, on Sunday morning, January 29th, when he will play the first movement of the B minor concerto of Tchaikowsky with the Ampico. His principal concert will take place at Scottish Rite Auditorium on Friday evening, January 27th, when the following program will be presented:

Pres de la Mer (Arensky), Toccata (Parodies), Sonata (Eroica) 1st movement (MacDowell), Henry Souvaine; Jai Blueire en Reve (Hue), The Dream (Grieg), Carnaval (Fourdrain), Penelope Davies; The Crap Shooters (Five American Dances) (Eastwood Lane), The Mood of a Mandarin (Henry Souvaine), Prelude (Chopin), Ballade in F minor (Chopin), Henry Souvaine (the Ampico will repeat the Mood of a Mandarin from a previous recording by Mr. Souvaine); Inter Nos (MacFadden), Lullaby (Cyril Scott), The Time for Making Songs Has Come (Rogers), Penelope Davies; L'Apres Midi d'une Faim (Debussy), Concerto in B flat minor (Tchaikowsky) (1st movement arranged for piano alone), Henry Souvaine (the Ampico will play part of the Concerto from a previous recording of Mr. Souvaine without any break in the continuity).

Other appearances of Mr. Souvaine will be as follows: Monday, January 23rd, 10 o'clock a. m.—Mesdames of the Sacred Heart; 11:45 a. m.—Electrical Development League, Palace Hotel; 3 p. m.—St. Rose Academy; Tuesday, January 24th, 9 a. m.—Lowell High School; 3 p. m.—California Club; 8:30 p. m.—Knights of Columbus; Wednesday, January 25th, 10:30 a. m.—Girls High School; 12 m.—Ad Club, Palace Hotel; 3 p. m.—Notre Dame Convent; Thursday, January 26th, 12 m.—Progressive Club, Palace Hotel; 2:30 p. m.—Corona Club; Friday, January 27th, 12 m.—100 Per Cent Club, Palace Hotel; 8:30 p. m.—Invitational Concert at Scottish Rite Auditorium; Saturday, January 28th, 2:30 p. m.—Weekly Store Concert, Kohler & Chase Studio; Sunday, January 29th, 11 a. m.—Sunday Morning Concert, California Theatre; 8:30 p. m.—Elks Club.

Henry Souvaine, the distinguished young American pianist, was born in Salt Lake City, Utah, and at an early age showed remarkable promise as a violinist. He gave his first recital when eight years old, but the strings cut such deep grooves in his small fingers that—history repeats itself!—he turned to the smooth ivory keys of the piano. Practically his entire musical education was received in America, chiefly in New York City, where his debut as a pianist took place April 30, 1920.

Mr. Souvaine has been heard extensively in France, Italy and Germany. During the past season he appeared over 200 times, giving recitals in New York, Boston, Cleveland, Washington, Detroit, Buffalo, Rochester, Cincinnati, Syracuse, Toledo, Hartford, Troy and other places. Everywhere he has impressed his hearers as one of the most interesting American talents that has appeared in years not only because of his full mastery of the instrument but the very evident sincerity and individuality of his interpretations.

Mr. Souvaine has a deep faith in the potential possibilities of American music, of which he has made a special research.

THE SAN CARLO OPERA CO.

San Francisco is to have the opportunity, commencing tomorrow evening, of hearing two weeks of real grand opera at a price that is less than is usually asked for a musical comedy. This year the music lovers of this city are obtaining the San Carlo Grand Opera through the efforts of Selby C. Oppenheimer, the local impresario, who has arranged with Fortune Gallo, general director of the San Carlo organization, to present the opera at the Century Theatre at prices that are within the reach of everyone.

The San Francisco engagement commences tomorrow evening with a performance of Aida. That it will be presented on a lavish scale is the personal assurance of Mr. Gallo, who is known throughout the United States as the only impresario who has been able to produce grand opera in a high grade manner and at the same time make it pay the cost of production. The only other two permanent operatic organizations in the United States, the Metropolitan of New York and the Chicago Opera Association, have large guarantee funds to make up their losses—the San Carlo is forced to rely upon the good will of its patrons, and to retain this good will Mr. Gallo always contrives to present better opera each season.

Every year has seen the San Carlo Grand Opera growing in the dignity and lavishness of its productions and adding new singers of greater ability and reputation, so that this year it comes to San Francisco with fresh laurels won in New York, Boston and Philadelphia, where subscription seasons of several weeks' duration were played and which were not only artistic triumphs but social events of importance as well.

For the San Francisco engagement, which is positively limited to two weeks, the repertoire is as follows: First week—Sunday, Aida; Monday, Rigoletto; Tuesday, Madame Butterfly; Wednesday matinee, Martha; Wednesday evening, La Boheme; Thursday, La Forza del Destino; Friday, Cavalleria Rusticana and Pagliacci; Saturday matinee, Thais; Saturday evening, Il Trovatore. Second week—Sunday, La Traviata; Monday, Tosca; Tuesday, Lucia Di Lammermoor; Wednesday matinee, La Boheme; Wednesday evening, Lohengrin; Thursday, Carmen; Friday, Faust; Saturday matinee, Madame Butterfly; Saturday evening, Aida.

Many of the artists who will appear with the San Carlo Grand Opera this season have been recruited from the Metropolitan and Chicago Operas or are famous European singers who are making their first appearance in America with the San Carlo Grand Opera. Several of them have never been heard in San Francisco before, but splendid reports of the success that they have achieved in the East have preceded them.

Tamaki Miura, the celebrated little Japanese prima donna, will be heard in the title role of Madame Butterfly, while Anna Fittzu, the beautiful American singer, will be the prima donna in La Boheme, Thais, Tosca and Lohengrin. A prima donna who has never been heard here and who is sure to receive a warm welcome is Bianca Saroya, who will sing the title role in Aida the opening evening and who also will be heard in La Forza del Destino, Cavalleria Rusticana, Il Trovatore, is a former member of the Boston Opera and has just returned from a triumphal season in Europe.

Sofia Charlebois, the beautiful "California girl," a native of this city, is well known here and a great favorite. Her sweet lyric soprano has won her much fame in the opera houses of Italy as well as in this country. She will be heard as Musetta in La Boheme, as Nedda in Pagliacci, and as Marguerite in Faust. Another prima donna who will make her local debut with the San Carlo is Josephine Lucchese, a wonderful young coloratura soprano who has proven a real sensation in New York and other Eastern cities. She will be the prima donna in Rigoletto, Martha, La Traviata, Lucia Di Lammermoor, and as Micaela in Carmen. One of the best of present-day Carmens, Nina Frascani, will sing the title role in that opera.

Several other artists who include Gaetano Tommasini, Romeo Boscacci, Giuseppe Agostini, Joseph Royer, Mario Valle, Natale Cervi, Pietro DeBiasi, Nicola D'Amico, Joseph Tudisco, Antonio Canova, Anita Klinova, Edith Makie and Frances Morosini will either be heard here for the first time or else are established favorites whose return will be warmly welcomed. Maestro Ernesto Knoch, the principal conductor of the San Carlo, will alternate with Gaetano Merola, with the baton.

ST. IGNATIUS BENEFIT CONCERT

Much interest is being manifested in the forthcoming Popular Concert to be given for the benefit of the Liquidation Fund of St. Ignatius Church and College, on Monday evening, January 30th, at the Civic Auditorium. On this occasion Renato Zanelli, baritone, and one of the best known vocal artists in the operatic world, having been associated with the Metropolitan Opera Company, will make his first San Francisco appearance on this occasion. Grace Wagner, the American dramatic soprano, will also contribute to the enjoyment of the audience. There will be additional numbers of interest and the concert will be under the direction of Frank W. Healy. Reserved seats are \$1 and \$1.25, while the general admission is 75 cents. Reserved seat sale opens Wednesday, January 25th, at Sherman, Clay & Co. In the meantime tickets are obtainable at the Jesuit Faculty Building, 2130 Fulton street. Tel. Pac. 8954.

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POPULAR CONCERT AROUSES ENTHUSIASM

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One of the Finest Programs of the Lighter
Vein Given By Our Orchestra

By CONSTANCE ALEXANDRE

How often does one leave a concert consisting entirely of orchestral numbers with the sensation of having had their musical tastes thoroughly satisfied? Not very often, I am sure. But this really did occur last Sunday afternoon, January 15th, when an enormous audience listened with genuine admiration and pleasure to one of the loveliest popular concerts that Alfred Hertz and his men have ever played for us. There wasn't a single disturbing element to mar the beauty or the perfection of the program which was in itself a most scintillating and uplifting quality.

Rossini's William Tell Overture, which opened the program, is a most suitable number for a conductor to demonstrate the perfect control he has over his men. Containing successions of various tempi, which when correctly performed thunder forth with a fiery speed, this number was given by Mr. Hertz a most spirited, virile and altogether exciting rendition. Both the allegretto movement from Brahms' Third Symphony and the Andante Cantabile from Tchaikowsky's String Quartet, the latter revealing the high efficiency of the string department in our orchestra, were given a most translucent reading and imbued with the most refined color effects, smoothness of phrasing and spiritual delicacy.

Massenet's suite from Le Cid seemed to charm those who played it as well as those who listened. The utter delight was evident on the face of nearly every musician for this music is perhaps one of the most perfect specimens of descriptive music we have. It is tuneful, with sensuous themes and catchy rhythms. It contains all the languorous atmosphere of the tropics, giving us an entirely new mood of Massenet. Moskowski's Serenade, Dvorak's Humoresque, the introduction to Wagner's act three of Tannhauser and the Marche Slav of Tchaikowsky brought to a close a program of the most glorious music, magnificently interpreted, that many of us have ever had the privilege of hearing.

CALIFORNIAN ASSISTS HELEN STANLEY

It is always a gratification to learn of the success in other fields of our own talented musicians. Miss Imogen Peay did some excellent work here in accompanying and was very popular both for her sweet and gracious personality and for her talent. She has been East the past two seasons and has steadily forged her way to the front, being much in demand by prominent singers who are touring the Eastern musical centers. Miss Peay has been assisting Miss May Peterson in some concerts, and also Marie Stapleton Murray. Her present tour as accompanist for Madam Helen Stanley has won added laurels for Miss Peay, and her many friends are delighted to have the pleasure of hearing her excellent work when she appears with Madam Stanley at the next Alice Seckels' Matinee Musical on Monday afternoon in the Colonial Ballroom of the St. Francis Hotel. Numbers of the friends of both artists will be present to greet them informally after the concert, as is the custom at these delightful intimate concerts.

HAROLD BAUER SYMPHONY SOLOIST

At tomorrow afternoon's concert in the Columbia Theatre, Harold Bauer will make his last appearance in San Francisco this season as soloist with the San Francisco Symphony Orchestra under the direction of Alfred Hertz, and indications are that a capacity audience will be present to hear the finished artistry of this master pianist. Writing of one of Bauer's Schumann performances in New York the late James G. Hunecker said: "Bauer is congenitally an interpreter of Schumann; he was born to the rich purple hues of that master of romance, spiritually speaking. Though he is one of those lucky men who is at home in every school, his playing of Schumann yesterday was an afternoon of unalloyed musical delight." The remainder of Sunday afternoon's program is made up of the Symphony No. 2 in D major of Brahms' and Richard Strauss' tone poem, Death and Transfiguration.

The regular Popular Concert will be given next Sunday afternoon, January 29th, in the Columbia Theatre, the following program being announced: Overture, Post and Peasant (Suppe), Variations on a Theme of Tchaikowsky (Arensky), Peer Gynt Suite No. 1 (Grieg), Dream Pantomime from Hansel and Gretel (Humperdinck), Menuet (Boccherini), Prelude (Jarnfelt), Serenade (Pierne), Italian Caprice (Tchaikowsky).

SUNDAY MORNING CONCERT AT CALIFORNIA

The soloist who was to appear at the Sunday Morning Concert of the California Theatre Orchestra tomorrow and whose name is Maurice Dumisnel, a French pianist of note, is unable to meet this engagement by reason of having met with an accident, and the management will announce another soloist prior to the event but too late for publication in this issue. Herman Heller and the California Theatre Orchestra will present the following excellent program: Organ solo—Serenade (Rachmaninoff), Leslie V. Harvey; Strauss March (Mezzacapo); La Barcarolle Waltz (Waldteufel); Fedora Selection (Giordano); Francesca da Rimini Overture (Goetz).

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SATURDAY CLUB WELCOMES ALICE GENTLE

Sacramento's Representative Musical Audience Is Fascinated by Alice Gentle's Vivid Personality and Artistic Gifts

By CONSTANCE ALEXANDRE

A packed house greeted Alice Gentle upon her first appearance in Sacramento, where she was rapturously acclaimed by the members of the Saturday Club. Miss Gentle proved that she had something really genuine to give and the people heard it in a legitimate and most interesting manner. Notwithstanding the fact that Miss Gentle's reputation as an operatic artist had preceded her she revealed that as a song interpreter she was equally convincing. With the exception of but one aria Miss Gentle's program consisted of songs that were unhackneyed and she introduced many of the modern novelties. The voice of this artist is always beautiful, for its naturally exquisite timbre, its wealth of emotional warmth and its pliability. Miss Gentle visualizes every song she sings and has the keenest intuition not only for the poetry but the music as well. Every number was given with a manifestation of head and heart while her faultless enunciation lent her invaluable aid.

Several Moussourgsky and Schumann compositions and songs of the Scandinavian composers, all sung in the purest English, loveliest mezza voce and in a style that was beyond criticism found favor with her admiring audience. Numerous encores gratified the audience's insistent demand for them while their enthusiasm knew no bounds after the first strains of the Habanera from Carmen were heard. This brought the concert to a most thrilling climax and culmination.

Due to the sudden indisposition of Frank Moss, who has been identified as Miss Gentle's accompanist during her concert tours, his place was taken on very short notice by Mrs. Cecil Hollis Stone. She gave her accustomed sympathetic support to the soloist and played with grace of spirit and skill.

SECOND SAN FRANCISCO TRIO CONCERT

The second of a series of three concerts to be given by the San Francisco Trio will take place in the Italian Room of the St. Francis Hotel on Tuesday evening, January 24th. The members of the San Francisco Trio are: Mrs. Cecil Hollis Stone, pianist, William F. Lalaia, violinist, Willem Dehe, cellist. The assisting artist will be Rey del Valle, soprano. The excellent work done by this Trio at its first concert is ample recommendation for the second event. No doubt another large audience will assemble to enjoy the following program: Trio No. 5, G minor (Mozart); Concerto in B minor (d'Ambrosio), William F. Lalaia, violin, Mrs. Cecil Hollis Stone, piano; (a) Un doux lien (Delbruck), (b) L'heure exquise (Hahn), (c) Celle que je prefere (Fourdrain), (d) Panis Angelicus (O Lord Most Holy) (Franck), with 'cello obligato, Rey del Valle; Trio in F minor, op. 65 (Dvorak).

Miss del Valle is one of San Francisco's best known and most sincere vocal artists and the songs she has selected for interpretation belong to the best in vocal literature. We have here an opportunity to listen to four artists of unquestionable qualifications and if there is such a thing in this city as recognition of worthy efforts and enjoyment of meritorious programs the Italian Room of the St. Francis Hotel should be crowded next Tuesday evening.

LA GAITE FRANCAISE ENJOYS SUCCESS

Andre Ferrier, the energetic director of the French Theatre, located at 1470 Washington street, announces the presentation during next month of Werther, a lyric drama in four acts and five tableaux, music by Massenet, which is to be sung by Mme. J. G. Ferrier, Anna Young, V. Marvin, Andre Ferrier, Marion Veckl, Jack Hillman, Ward, Frediani, Puttaert and other members of the artistic company. The first performance of Werther will take place on Friday evening, February 24th.

Last night (Friday, January 21st) Andre Ferrier presented Le Malade Imaginaire, a burlesque comedy farce by Jean Poquelin-Moliere. This was the tercentenary of Moliere's birth. For this great occasion Mr. Ferrier prepared the production with special care, new scenery, new costumes and carefully selected cast being the special features of the performance. The original music is by A. Charpentier and the same was interpreted by Mrs. V. F. Blagg, piano, and Miss B. Leciercq, organ. Additional music has been chosen from compositions by Gluck. This excellent performance will be repeated tomorrow (Sunday) evening, Friday evening, January 27th; Sunday afternoon, January 29th; Friday evening, February 3rd, and Sunday afternoon, February 5th, and also on the same evening. Mr. Ferrier appears in the role of Argan.

STOCKTON HEARS SAN FRANCISCO ARTISTS

The Stockton Musical Club presented two well known San Francisco artists, Mrs. Reginald Mackay, lyric soprano, and Elwin A. Calberg, pianist, on January 14th, at the Philomathean Club House. Mrs. Mackay's voice has on all occasions found favor with her audience through its richness and its beauty. Her interpretations are marked with intellectual comprehension and her choice of songs deserves special praise. Elwin A. Calberg appeared in the double role of accompanist and soloist. Mr. Calberg, who has made a special study of Chopin, chose three of the master's greatest works. He is temperamentally suited to interpret these numbers.

Distinguished Artists Residing in California Who are Available for Concerts During the Season 1921-1922

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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GODOWSKY TO PLAY HERE

No less an authority than Josef Hofman declares that Leopold Godowsky, whom Frank W. Healy will present in recitals at the Scottish Rite Auditorium on Sunday afternoons, March 19th and 26th, is the master-pianist of the present age. Hofman, who is a rule is a quiet and especially undemonstrative individual, waxes enthusiastic whenever Godowsky is the theme of his discourses. Hofman and Godowsky are friends of long standing and have the greatest esteem and respect for each other's artistic ability. Hofman was quoted in a recent issue of "Vanity Fair" as follows:

"A few days ago I was asked by a friend, 'Why is it that everybody loves Godowsky?' I answered: 'Because his character is as true as gold and his art as pure as crystal.' Little wonder that everybody that knows him and his art loves him.

"With this happy combination of high personal and artist's qualities Godowsky exerts a strong influence upon his fellow-artists. I doubt if there are many pianists today that have not learned something from him; I know that I did and am thankful for it. If Chopin is regarded as the spirit of piano composition, Godowsky represents the spirit of pianistic expression, although his art aims still higher, since he is not only a reproductive artist, but a creative one as well." He also says: "Not only the popular but sometimes even banal melodies and musical thoughts turn into poems of bewitching beauty when touched by his beautifying art. When we hear Godowsky play Johann Strauss, Fledermans, Kuensterleben, Wein, Weib, und Gesang, etc., we cannot help wondering whether Strauss himself ever dreamed of such beauties of harmony and of such dignity of polyphony as Godowsky imparts to them. Though a small man in stature Godowsky is a great master in his art."

LONDON STRING QUARTET

Although the coming concert of the famous group of musicians, the London String Quartet, is not until Sunday afternoon, February 5th, the advance sale of seats to date indicates that Scottish Rite Hall, where the event will take place, will be filled to capacity.

An exceptionally beautiful program has been arranged for this occasion, which includes Debussy's Quartet in G minor, op. 10, a composition which the Londoners play in a manner that gives an entirely new and exquisite idea of the work of this composer. The Pixy Ring, which is also to be played at this concert, is a notable composition, which will be presented

for the first time in San Francisco—it being the most recent work of H. Waldo Warner, viola player of the London String Quartet. Of the Pixy Ring, Richard Aldrich of the New York Times comments, "There are, in fact, instrumental ingenuities here that are out of the ordinary. It has a delicious charm, and is distinctly successful in carrying out the composer's intention."

The Beethoven number, the Quartet for Strings, op. 59, No. 2, in E minor, which the Londoners will play as the concluding selection, will doubtless be remarkably interpreted by them, as they are unsurpassed in their exposition of Beethoven's composition.

FIFTH CHAMBER MUSIC CONCERT

May Mukle, the famous English 'cellist, who has just returned from the Hawaiian Islands, where she met with conspicuous success in her concerts, is to appear as assisting artist at the next Chamber Music Society concert on Tuesday evening, February 7th, at Scottish Rite Auditorium.

An exceedingly lovely program has been arranged which includes the Quintet in C major by Boccherini, the Quartet in B flat, op. 67, by Brahms, and the Quintet by Tanjeff. May Mukle is one of the most unique and popular musicians of the remarkable list of guest artists who have been engaged this season by Manager Jessica Colbert, and founder Elias Hecht, of the Chamber Music Society, for the San Francisco series.

Lee Boone, critic of the Honolulu Advertiser, comments, "Honolulu made a gala event of the return of Miss May Mukle, world renowned violoncellist, in a single concert at Mission Memorial Hall last evening, and welcomed this intrepid artist with great enthusiasm. Miss Mukle re-established herself in the esteem of the large gathering of local music lovers by a display of skillful playing which is a result of her vigorous personality, her keen intellectual understanding of both her instrument and her music, her almost masculine virility, productive of unusual tone depth and sustained power."

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HILLMAN PUPIL PRAISED BY NEW YORK COACH

Mrs. Bruce Ormsted of Stockton, who studied with Jack Edward Hillman for three years, recently went to New York to continue her work with Walter Golde, the well known coach, who was so impressed with the training Mrs. Olmsted had received, that he wrote to Mr. Hillman as follows:

"I don't know how to thank you for sending me Mrs. Olmsted. I have rarely heard such a beautiful voice, with such a natural warmth under it. The latter is a thing that must be inborn, it cannot be taught. You have done wonders with the voice, it is flexible and the breathing is fine. I must say, however, that the low tones need some attention. If she goes to a vocal teacher here I hope the latter will not meddle with the high tones for they are really beautiful, and well placed. Yesterday afternoon she and I had a real thrill for she learned how to sing legato; we had been working for it quite hard and finally she felt the legato sensation, for that is what legato really is, a sensation, just like everything you people do in abstract tone production. It was a great achievement for few of even the great ones ever attain it. She can't miss it now. We have a wonderful basis to go on and the rest is easy. When she gets back to California you will hear some of the most beautiful singing you have ever heard in your life. Thank God, she has intelligence, no wonder she easily absorbs what you told her about breathing. Without that knowledge I doubt whether she ever could have attained a legato in so short a time. Legato is a result of correct breathing just as much as anything else. If all of your pupils have as much knowledge of vocal technic as Mrs. Olmsted, you should have the prize class of the Pacific Coast."

LEONA SPITZER IN RECITAL AT FAIRMONT

Miss Leona Spitzer, an artist pupil of the celebrated teacher, George Kruger, will be presented in piano recital Tuesday evening, January 24th, at the Fairmont Hotel. This young lady has received a thorough grounding in piano study and has developed a highly trained memory. Her technic is far above the average, while the phrasing and insight into the composition is very remarkable. Many very favorable comments are made upon her work wherever she has appeared in public. The numbers are by Chopin, Andante Spinto and Polonaise, and the E minor Concerto, opus 11. Madame Vought has charge of the evening's arrangements.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, January 16, 1922.—California is one step nearer to possession of a State song. The jury passing on the manuscripts received during the contest for the words to a California State Song, held under the auspices of the California Federation, has decided on a verdict. This was reached unanimously and awarded the prize of \$100 to Mary Leno, Apartment 503, 691 Post street, San Francisco, for her poem. Under arrangement with the jury Ben Field, chairman, your correspondent is in a position to append the lines written by the Bay City poet:

CALIFORNIA, SWEET HOMELAND OF MINE!

Starry-eyed as your slim mariposa,
Sublime as your mountains mist-veiled,
Rose-girdled and sweet, you have your white feet,
In the waves that the proud galleons sailed.

CHORUS

You're the Land at the Foot of the Rainbow,
Where the great pot of treasure was spilled,
That is fashioned anew by the sunshine and dew,
Into marvels of bright hopes fulfilled;
You're the land where each fair trail leads homeward,
Neath the palm or the sheltering pine,
Where high-hearted desire thrills my spirit with fire,
California, Sweet Homeland of Mine!

Your soft voice like Mission bells chiming,
Rings over the land low and clear,
With welcome divine, as warm as sunshine,
Shedding glory throughout the whole year.

Steps have been taken to publish the poem in folder form to circulate it among California composers to obtain a musical setting of the words. For the music an additional prize of \$100 has been offered, likewise by Impresario L. E. Behymer. Assisting Ben Field on the jury were Mrs. Hennion M. Robinson, well-known accompanist and composer, and Mrs. Gertrude Atherton Dennen, editor of The Lyric West, a greatly worthwhile magazine of Western poetry. The object of the jury was to obtain the very best words in choicest poetic form. When the envelope disclosing the identity of the winning author was opened, the jury was surprised to meet a name not known to them, which speaks well also for the sincerity of their discriminatory efforts. The jury also feels that the poem selected compares well with that of the Oregon State song. San Francisco is receiving genuine applause from the Southland for sheltering the poet laureate of the State song. Thirteen other poems received honorary mention from the jury and will be published in the February number of The Lyric West. At least two of these are by San Francisco authors. Others came from Pasadena and San Diego and eight from Los Angeles and Hollywood.

Richard Buhlig, who just returned from the East where he went for a brief period to make records and to concertize, resumed his remarkable cycle of piano programs last Friday. He gave us an all-Brahms program which was exceptional as to numbers and performance. It does not speak well for the studiousness of young pianists in our city that they should ignore programs like this one. Buhlig was at his best in the Handel Variations where technique and style reached very high. Brahms' opus 119, the Intermezzi and Rhapsody revealed him as the poet at the piano. The E flat Rhapsody and the D minor Ballad offered strong playing. In the F minor sonata, opus 5, one could have wished for more clarity, though the presentation of this work showed deep premeditation and sympathetic understanding. Buhlig's next three concerts are devoted to Beethoven, the first Friday evening, January 27th.

Always highly satisfying to the casual listener as well as keenly enjoyable to the analytical music lover are the concerts of the Los Angeles Trio. Schubert's B flat major trio was rendered with singular finesse of style. Graceful moods and lovely dreamy sentiment were admirably portrayed. Mrs. Hope gave of her best, with the happiest effect in the Allegro Scherzo, which makes considerable demands on the player. Luboviski attained bel canto tones on his violin.



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quickly forged to the forefront in musical circles. His work as violinist of the Los Angeles Trio has won him a large following in little time. He is now a member of the Philharmonic Orchestra, first violin section, and devoting part of his time to teaching and concertizing. The announcement that he will play the Kreutzer Sonata at his recital has been gratefully received by music enthusiasts.

Jay Plowe, flutist, Ilya Bronson, cellist, and Alfred Kastner, harpist, forming the Trio Intime, were joint soloists at the last Pasadena concert of the Philharmonic Orchestra, playing works by Rameau and Goossens. They filled two other engagements this week, one at Banning and the other at the Jefferson High School, both before large and delighted audiences.

Mrs. Abbie Norton Jamison, composer, vocal coach and successful teacher of piano, has recovered from gifts have won her many admirers. She has been successful as a composer of songs for solo voice and ensemble. A most sympathetic feature of her activities is her work as director of the Jamison Vocal Quartet, which excels in musicianship and musical refinement.

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Soloist—Claire Forbes Crane—Pianist

Sixth Symphony Concert—Fri. Aft. and Sat. Eve., Jan. 6-7

Soloist—Harold Bauer—Pianist

First Performance of Charles Wakefield Cadman's Oriental Rhapsody

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Sixth Popular Sunday Mt. Concert, Sun., Jan. 15th, 3:15

Soloist—Jules Lepeske—Violinist

Seventh Symphony Concert—Fri. Aft. and Sat. Eve., Jan. 20-21

Soloist—Katherine Parlow—Violinist

Seventh Popular Sunday Concert—Sun. Aft., Jan. 20th, 3:15

Soloist to be announced later

OUT OF TOWN CONCERTS

Pasadena High School—Second Symphony Concert—Jan. 13

Pomona College, Claremont—Symphony Concert—Jan. 28

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Mrs. Norton Jamison has been the recipient of interesting information from the Michigan State Bureau of the Daughters of the Revolution, who ordered an investigation in the history of the Civil War. It developed that only five sons of Michigan received the Congressional Medal of Honor for Bravery, and two of these were closest relations of hers. One was her father and the other his brother, her uncle. Her father and uncle both were cavalry captains, the first capturing two, the other one flag of the enemy, to refer only to these facts from the exceptional service records. Mrs. Norton Jamison's brother, Lieutenant Colonel E. M. Norton, has seen strenuous service in France, where he distinguished himself. He held an important command in Honolulu and is now stationed at Camp Lewis, being considered among the best officers in the service. Friends of Mrs. Norton Jamison will undoubtedly be interested in these facts.

Jules Lepske, whose appearance as the violin soloist at the popular concert of the Philharmonic Orchestra of January 29th is anticipated with keen pleasure by many music lovers, is having a busy season. Mr. Lepske is booked for a series of appearances at Pasadena and will fill a return engagement at Long Beach next month. He is also well remembered in the Middle West, particularly in St. Louis, where he played Bruch Scottish Fantasy with the Symphony Orchestra under the late Max Zach. His success in that instance was the more significant as Fritz Kreisler had played the same work two weeks earlier and Albert Spalding, too, was heard during the same month. Mr. Lepske will play here the G minor concerto by Bruch.

February 7th the Hollywood Community Orchestra will give its second concert of the season under the direction of Jay Plowe, the well known flutist.

France Goldwater, who has taken over the management this season of many distinguished artists living in California, has added several to her list. Foremost perhaps are: Henri La Bonte, gifted popular tenor; Alfred Swinton, baritone of Grand Opera fame; Gertrude Cleophus, pianist, an artist pupil of Leschetizsky; Sol Cohn, the talented violinist; Lenore Shanewise, a reader of plays of unusual ability, and Clemmence Gifford, contralto. Miss Goldwater is also booking the Pacific Coast tours of Charles Wakefield Cadman and Ruth St. Denis.

Charles Wakefield Cadman will leave on Friday for Seattle, which will be the opening of his tour of the Northwest, when he will fill engagements in Washington, Oregon, British Columbia and Montana. Mr. Cadman has a busy season before him as he will go directly to New York, where he will make records for the Brunswick, returning to fill engagements in California the middle of March and April and will also make a tour of the South in May.

An interesting concert is to be given soon by two prominent Los Angeles musicians, John Smallman, baritone and conductor, and Axel Simonsen, cellist, member of the Philharmonic Orchestra, who will appear in joint recital for the first time before the local public. These two artists have been working together for almost a year and have appeared successfully in recital throughout Southern California. Their fine work has commanded much favorable comment. It is well supported by the artistry of Miss Lorna Gregg, accompaniste for the Los Angeles Oratorio Society.

Mr. Smallman and Mr. Simonsen will present new compositions for baritone and cello, by Russian, French and English composers. The concert will be held at either the Trinity or Philharmonic Auditorium, on a date to be announced in the near future.

Mr. Smallman is introducing a novelty in the church choir work at the First Congregational Church, where he is director of music, by preparing a presentation of the Mikado. The cast consists entirely of choir members with the exception of Jack Henderson, the comic opera comedian, who is to play the role of Ko-Ko.

Following up the excellent success of their Cavalleria Rusticana production the opera class of the Egan School will present the Mikado Tuesday, January 17th, at the Little Theatre. Mme. Alma Stetzel, the well known vocal coach, who has trained the soloists and the chorus, will direct the production with Miss Anna Dowdall in charge of the ballet and stage management. As in the instance of the Mascagni so also the Gilbert and Sullivan opus will be presented with the original, traditional interpretation and costuming. The Japanese maids and gentlemen of Japan are a chorus of trained voices.

The cast consists of the following persons: Yum-Yum, Georgia Stark; Pitti-Sing, Mabel Roberts; Peep-Bo, Sarette Manter; Katisha, Ruth Cole; Ko-Ko, James W. Sandford; Pooh-Bah, Stephen J. Welz; Pish-Tush, Albert McMillan; Nanki-Poo, Martin Dankers; Mikado, Paul Duayne; Nee-Ban, George Burns. Japanese Maids—Helene Appel, Helen Carlyle, Margaret Carlyle, Vivian Jones, Pauline King, Mrs. Ed Reis, Alice Roberts, Marie Lunola. Fay Reynolds, Rebecca Stern, Mabel Shaw, Gertrude Welz. Gentlemen of Japan—Onon Dawson, George Dempsey, Hal Ford, Jack Graf, Volney Hopkins, Robert Hicks, Owen Hale, Edward Reis, William West. Invitations have been extended by George Birkel, head of the well-known music house, to view the portrait of Madame Kerllgan, recently painted by Baron de Paszthory. The canvas is on exhibit at the town residence of Mr. Birkel, 2306 South Figueroa street, from four till seven o'clock, January 22nd.

Professor Gregor Cherniavsky, the noted violin teacher, and Mrs. Cherniavsky entertained a host of friends at Castle Sans Souci. Ruth Wilson, the gifted pupil of Mr. Cherniavsky, Professor Cherniavsky himself and the Cherniavsky Trio were heard.

THE SAN CARLO SEASON

Fortune Gallo and local manager Behymer may well be satisfied with the financial result of the Los Angeles season of the San Carlo Opera Company, which has been a growing success as the first week progressed.

To continue our review of last week, we wish to comment briefly on the presentation of Mme. Butterfly with Mme. Tamaki Miura as guest artist. The petit Japanese prima donna was the center of attention and deserved it. Excepting none, we consider her the most touching Cho Cho San, histrionically truer and therefore greater than any other one. Vocally she will be surpassed, largely because her voice has a harshness which is more a national shortcoming than anything else. She sings better than three years ago and mellows that defect in moments of intense emotion. Giuseppe Agostini, veteran tenor, still delights his old-time friends with the freshness and brilliancy of a voice which sounded these notes for the first time in America anno domini 1897 in this very city. Our respects to Mr. Agostini, who still leads many younger tenors. Aneta Klinova was a satisfying Suzuki and Mario Valle made the most of the ungrateful part of the consul.

Rigoletto gave Romeo Boscacci occasion for a strong success in the part of the duke. He possesses lovely vocal means and uses them with good forethought. His acting is conventional but effective. Joseph Royer in the title role did not fulfill our expectations. His singing and acting of the part lack characteristic maturity. He offered some unusually fine work at times, but his conception of the part is not yet dramatically rounded out. Yet we consider him as also Mr. Boscacci among the best singers of the company. Royer has vocal material that should lead him a good distance on the road to operatic success.

Josephine Lucchesi as Gilda "brought down the house" with the Caro nome, an ovation which she deserved, even if it did not measure up in sweetness of tone to that of Queena Mario from last year. Even from a coloratura one could expect a voice of more roundness and color, but that may be acquired for Miss Lucchesi is young as she looks girlish. Natale Cervi as Sparafucile and Pietro de Biasi as Montenerone were good, but on the whole the ensemble had not the flourish we are used to. The great ensemble numbers did not draw the customary applause, though the chorus did its share.

Gounod's Faust gave Sofie Charlebois occasion to win the laurels of the day. Her Marguerite is a convincing study of this difficult role which she sustained also dramatically. Her work in the last two acts specially well emphasized the human tragedy of this opera. Agostini as Faust shared in the success, with Pietro de Biasi as Mefistofeles.

Undoubtedly the most valuable performance of the first week was that of Otello with Gaetano Tommasini in the title role and Anna Fitzu as Desdemona. Tommasini did some ideal bel canto work and uses good psychology from the interpretive angle. He acted considerably better than as Radames in Aida. His voice is still short of dramatic force, though it lends itself well to expression. Fitzu sang with rare artistry and as a singer imbued her part with more life than as an ac-

tress. Mario Valle is vocally satisfying, but not sufficiently a Shakespearean Jago. He was too much concerned with his vocal obligation to be an actor as well. Joseph Tudisco is well nigh beyond the realm of criticism, being vocally deficient as to means. His Cassio was a ridiculous figure. Specially in the second and fourth acts of this performance the stage management made bad blunders in the use of property as well as in their displacement. Such errors are badly disillusioning.

Lucia di Lammermoor, too, found a greatly pleasing presentation, of which little new can be said regarding the principals in the space of a cursory review. Mme. Lucchesi was encoired in the Mad Scene. Boscacci, Cervi and Valle added new life to the old work. Anna Fitzu and Giuseppe Agostini celebrated another triumph in La Boheme.

Blanca Saroya as Leonore in Trovatore repeated her success she won as Aida, with Joseph Royer as Count de Luca as a close second in popularity. Tommasino as Manrico and Cervi as Fernando also offered enjoyable work. Nina Frascani, mezzo soprano, gave a surpassing impersonation of Azucena, thrilling her audience to prolonged applause. Ernesto Knoch, of whom we have spoken a week ago, again proved to be a conductor with distinct command over his forces and pronounced dramatic abilities, who thus adds virility and precision to the performance.

Tuesday morning January 17th.—Very briefly. Last night's Tosca performance with Fitzu as Floria, Valle as Scarpia, and Tommasini as Mario ranked high in local operatic annals. Both Fitzu and Valle touched greatness, specially the first. Valle will yet have to make his acting more subtle and also vocally his singing is not sufficiently expressive in the recitatives. Natale Cervi is a characteristic Sacristan. Merola conducted and with splendid command of the score, finally dividing his attention between singers and orchestra, thus getting the best possible response. This characterized also his conducting on the Lucia and Boheme nights. Merola has also a unique gift to support his singers without losing his tempo. He was cordially greeted by his many friends here.

Music at the Theatres

At the California—We are enjoying an attractive program beautifully played. Conductor Elinor opens with a characteristic selection of Puccini's La Boheme which he directs with fine sense for the specific qualities of this colorful music so rich in flowing melody. The orchestral work excels in precision and the players evidently realize the operatic atmosphere of this music-drama. Needless to say, the large audience liked it decidedly. Rebikow's Dance of the Chinese Dolls, too, is rendered with that finesse which marks Elinor's work. Its rhythmic charm and quaint melodies are well produced.

Perhaps the climax of the program was reached in an arrangement of Ave Maria (Bach-Gounod). It reflects high credit on Mr. Elinor and his artists that they were able to infuse new life and strong appeal in this overplayed composition. He assigns it first to the viola and harp and reiterates it with all the violins in unison, while violas, celli, flutes and organ offer a counter melody. It is one of the most impressive arrangements, musically interesting, we have heard. B. J. Bush (viola) and Hubert Graf (harp) share specially in the success of the performance.

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Incidentally the program notes of this week contain a good chapter on Program Music and Color Audition which gives food for thought. Music from Verdi's *Trovatore*, Schumann's *Traumerei* and a unique combination of Puccini's *Butterfly* music and syncopation will be heard next week.

HELEN STANLEY MONDAY AFTERNOON

Activities of the Alice Seckels' Matinee series will be resumed next Monday afternoon in the Colonial Ballroom of the Hotel St. Francis with Helen Stanley as the star of the occasion.

Madam Stanley enjoys a great popularity in San Francisco, where two years ago she appeared in a series of recitals at the Columbia Theatre, fascinating her public with her beautiful vocal equipment and charming personality. As a recital artist no American prima donna holds greater sway than this beautiful soprano, and as a builder of programs Madam Stanley is one of the past masters of the art.

From a repertoire including many hundreds of selections rarely given by other singers, and with Imogen Peay, one of the most delightful of the younger generation of American pianists, serving as accompanist, Madam Stanley will be heard on Monday afternoon in a long series of gems, which will include Donandy's *Quando ti Revedro*; Emmanuel's 17th Century folk song *Noel*; an arrangement by Percy Grainger of the old British folk song, *The Sprig of Thyme*; Parker's *The Lark Now Leaves His Watery Nest*; Rachmaninow's *Prayer*; an arrangement of *The Silversmith* by Kurt Schindler; Gretchaninow's *Slumber Song*, and the big aria from Zandonata's opera *Conchita*. A French group will include rarely heard works by Faure, George, Poldowski, Cesar Franck and Fevrier, and a group in English features Bainbridge Crist's *Dark King's Daughter*, Edwards' *Little Shepherd*, Haile's *St. John's Day*, di Nogeno's *Shadowy Garden* and Crews' *Transgression*, the latter two of which were written for and dedicated to Madam Stanley.

GLUCK AND ZIMBALIST HERE SOON

In a program replete with music gems of the highest order and yet crowded with selections bearing a popular appeal, the eminent artistic duo, Alma Gluck, soprano, and Efrem Zimbalist, violinist, are scheduled to make their only northern California appearance in the Exposition Auditorium on Sunday afternoon, January 29th. These fine artists are devoting their time this season exclusively to joint concert appearances, and only some thirty of the largest American cities will be privileged to enjoy the rare combination of the golden-voiced soprano and the famous Russian violinist.

Alma Gluck, whose rise from obscurity a decade ago was the marvel of all America at that time, has long since taken her place as the foremost soprano of her type of the day. No singer now before the public enjoys more popularity than this beautiful Roumanian girl, who was raised in New York's famous East Side, and among contemporary violinists the name of Efrem Zimbalist stands out as the most virile exponent of the finest ideals of the "king of instruments." Wherever they have appeared great throngs have assembled to greet them, and Manager Selby C. Oppenheimer, under whose management they come to San Francisco, states that the advance sale of tickets already indicates that the selection of the Exposition Auditorium with its extraordinary capacity will be no more than ample to hold the legion of admirers of the famous twain.

Zimbalist will open the program playing the three movements of the beautiful *Vieuxtemps' Grande Concerto* in D minor. Following this classic will come Madam Gluck, rendering in her own inimitable way Josef Haydn's *My Mother Bids Me Bind My Hair*; Mozart's flowery *Warning*; Max Regner's *Maria's Slumber Song*; Robert Schumann's *Sandman* and the tragic *Message* of Joh. Brahms. Zimbalist will next play Wilhelm's arrangement of the beautiful *Prize Song* of Walther by Wagner and his own *Phantasy* on Rimsky-Korsakoff's *Coq d'Or*. Further vocal selections by Madam Gluck will include Zimbalist's latest composition, *Little Russia Folk Song*; Rachmaninoff's *The Answer*; *Paladilhe's Psyche*; the Scotch classic *Within a Mile of Edinburgh Town*, and *Little Song* by Arthur Voorthis. The final group of programmed numbers finds three of the most popular "record" selections ever made by the Gluck-Zimbalist combination: the *Elegie* of Massenet, *Saint-Saens' Le Bonheur* and *Fiddie* and *I*.

Eleanor Scheib will preside at the piano for Madam Gluck, while Harry Kaufman will do similar duty while Zimbalist is playing.

SOCIETY'S MEMBERS PLEASED WITH PROGRAM

The ballroom of the Fairmont Hotel was once again filled to its capacity when the members of the Pacific Musical Society gave their first program for the month of January. The program consisted principally of ensemble numbers, both instrumentally and vocally, and the choice of the various selections found favor with those in attendance.

The California Male Quartet, which is composed of Carl E. Anderson, tenor and Director; Phillip C. Hall, tenor; Lowell Redfield, baritone, and Henry L. Perry, bass, is an aggregation of singers which had the very capable assistance at the piano of Mrs. John Dennis Arnold, Jr. Owing to the absence of Mr. Redfield, it was necessary to make several changes in the original program. In place of the duet from *La Forza del Destino* as programmed, which the members keenly anticipated, Phillip C. Hall rendered a group of two solos.



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The Sonata for violin and piano, op. 105 of Schumann, was the means of introducing to the Pacific Musical Society Miss Jeannette Brandenstein, who gave a very careful reading of the piano score. Nathan Firestone, the violist of the Chamber Music Society of San Francisco, was heard upon this occasion in the capacity of violinist. Mr. Firestone is one of our most serious and conscientious musicians, the mere reading of his name upon a program assuring a praiseworthy performance.

The pianist of the evening was Raymond L. White, who gave Chopin's *Fantasia* in F minor and delighted his audience with three spirited numbers of Spain. Two of the numbers were by the late Signor Arrillaga, and a characteristic *Seguidilla* by Albeniz. Mr. White has a keen sense of rhythm which these dashing numbers give him ample opportunity to disclose.

C. A.

WERRENATH'S OPERATIC EXPERIENCE

The average young singer starting on his or her career has one dream beyond all other dreams, that of being included in the roster of singers of the Metropolitan Opera House. Some live to see the dream realized but only a very few. Reinald Werrenrath, the distinguished baritone, who is to appear here on the Sunday afternoons of February 12th and 19th, at the Century Theatre under the management of Selby C. Oppenheimer, never gave the Metropolitan in particular nor opera in general more than a passing thought up to the day when out of the clear sky came an invitation from Gatti-Casazza to join the company. It was absolutely without precedent. Here was a young singer who had made an admirable reputation for himself, but he had never been on the stage, knew no operatic roles and had never shown any particular interest in them.

Of course, Werrenrath accepted. Who would not, but he did not do so with the idea that opera would henceforth make his career. As he said at the time: "Fascinating though operatic work is it could never possibly be enticing enough to woo me from concert work. It is a real joy to have a new idea to work on, a new point of view to base one's studies on, but apart from that I feel that my life work lies in the concert field and I could never desert it, come what may."

Werrenrath's debut which he made without any rehearsal whatever was a success, and his performance of *Valentine* in *Faust*, which came later, was a sensation, but for all that he was never truly interested in the work. His loss to the operatic stage is a serious one for he had all the qualities which go to make a great dramatic artist. But in the end he can give pleasure to an infinitely larger number of people by singing in concert than he could in the very restricted field of the Metropolitan.

The *Pasmore Trio*, which consists of Mary Pasmore Hurrell, Marie Sloss and Dorothy Pasmore, gave a delightful and interesting evening of music at the Mission Memorial Hall in Honolulu, T. H., on the evening of December 16th. It was one of the Punahou concert series which have proven so successful during this season. These three artists are of the very finest calibre, so that a program rendered by them could not help but be of the very highest standard. The numbers given were the *Trio* in A minor (Haydn), violin solos, *Prædium* and *Allegro* (Pugnani-Kreisler), *Trios*, *Viola Triste* (Shelhus), (a) *Berceuse*, (b) *Hungarian Dance* (Brahms).

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LOS ANGELES MUSIC

(Continued from Page 1, Col. 2)

truly extraordinarily fine personnel of the orchestra. The brass section, especially the horns, is excellent. The woodwind are splendid. The bass violins are among the best we have heard, and of course the other string instruments are proportionately satisfactory. Sylvain Noack had an opportunity to play certain violin solo passages and did them with a musician-ship and precision that was worthy of the ovation accorded him by his audience. Mr. Rothwell has his men well in hand and his baton indicates the musical ideas with fine precision and intelligence.

The opening number consisted of Berlioz's Rakoczy March from Damnation of Faust, which was followed by Goldmark's Overture to Sappho, op. 44, an unusually dramatic and vigorous composition with many modern qualities, and richly scored. The orchestra had here an opportunity to reveal its technical as well as tonal proficiency. Most interesting was a new composition by Theodore Gerdohn, a member of the orchestra, entitled Three Russian Sketches for String Orchestra—I, A Thought, II, Russian Love Song, III, The Soul of Love. The nature of the titles shows the character of the work. It is exceedingly emotional, most intelligently scored and poetic to a most enjoyable degree. It expresses the sentiments of the composer to a very high degree and Mr. Gerdohn has every reason to feel proud of the hearty reception accorded his work on this occasion. It is the creation of a thoroughly competent musician whose heart and soul is in his work.

Glazounow's Dance de Salome was the next number and pleased because of its Oriental character and tone color effects, although it could not be called an original composition. A novelty was Alfvén's Swedish Rhapsodie Midsummer Wake, which is a decidedly ingenious and cleverly scored work. It is very humorous in the beginning, employing quaint instrumental effects and is worked up to an astounding climax, specially when it is taken into consideration that the foundational material consists of simple folk melodies. It is really worked up to a dramatic climax of great intensity, and Mr. Rothwell unquestionably is responsible for the fine effect it created. It has some unusually difficult passages which the orchestra negotiated with fine skill and precision. This concluded the program as far as the orchestra is concerned and the performance added to our admiration for Mr. Rothwell as a conductor of superior gifts and one who masters a great body of musicians.

The soloist was Grace Wagner, who sang Ritorno Vincitor from Aida and Primavera D'Or by Glazounow-La Forge with a pleasing mezzo soprano voice and a charming stage presence.

CHAMBER MUSIC CONCERT

(Continued from Page 1, Col. 4)

If we had the choice of hearing him once again either in chamber music or a concert of his own, we would hesitate to forego the pleasure to be so thoroughly thrilled with the intelligence and musicianship which he displayed on this occasion.

Surely Elias Hecht, the founder of the Chamber Music Society, and Jessica Colbert, the manager, have reason to feel gratified with the visible growth of the organization, both from the artistic and financial point of view. Surely their faith in the organization as well as the taste of San Francisco's musical public has been fully vindicated. The chamber music concerts, like the symphony concerts, have become cultural events intimately identified with the musical life of the community whose loss would be a veritable calamity at this stage of our artistic development.

ALCAZAR

Patrons of the Alcazar Theatre will find a delicious treat in store with the production beginning next Sunday afternoon, January 22nd, of The Beautiful Liar. This delightful play was first presented at the Princess Theatre, New York, under the title of Mrs. Jimmy Thompson. It was written by Norman S. Rose and Edith Ellis, and combines witty lines and spontaneous humor with naive situations and amusing complications. The heroine of the piece is a sort of Cinderella typist and the locale is laid in one of those remarkable boarding houses where anybody's business is everybody's and where many interesting char-

acter types are likely to be found. Gladys George will be seen as a young woman who is the center of attraction in the modest boarding house and Dudley Ayres will have the principal role playing opposite to her. Anne Berryman, a talented young actress, will make her first appearance with the Alcazar players in this production.

The play was originally staged under the direction of Joseph Klaw and Stage Director Hugh Knox is preparing a production in every way the equal of the original. One of the features is a double scene showing two separate rooms in a building at the same time. Included in the cast will be Ben Erway, Charles Yule, Richard C. Allan, Marie Dunkle and Anna MacNaughton. This week Alcazar audiences are being thrilled and mystified by the puzzling comedy drama, The Net. It is a detective play with many complications, and is of the sort that has an universal appeal.

Warren D. Allen, Stanford University organist, announces organ recitals for the week beginning Sunday, January 22nd, at 4 o'clock p. m. The Sunday afternoon program will be: Passacaglia in C minor (Bach); Faith in Spring (Schubert); Evening Song (Schumann); Fantaisie Dialogue (Boellmann). On Tuesday afternoon at 4:15 o'clock this same program will be repeated. On Thursday at 4:15 p. m. the following program will be presented: Praeludium (Nevin), O'er Flower Meads (Berceuse) (Dunn); Tanglewood Tales, after Hawthorne—Circe's Palace, By the Pool of Pirene (Stoughton). Ancient Phoenician Procession (Stoughton).

Marion Frazer's talented student Miss Eileen Fealy won sincere and spontaneous applause when she played before the San Francisco Musical Club not long ago. She held the attention of her audience by her mature and intelligent treatment of the Beethoven Sonata op. 53 which she played with great taste and feeling. Miss Fealy is making noticeable improvement in style and artistic expression, and under the excellent tutelage of Marion Frazer she is undoubtedly developing into a young artist of genuine finish and individuality.

Albert Elkus is conducting weekly rehearsals of the advanced students' orchestra of the Ada Clement Music School, and the elementary orchestra rehearses regularly under the direction of Japhis Clement, assistant violin instructor in the school. Those wishing to join either orchestra may telephone or write the secretary of the school.

Miss Louise Massey and V. De Arrillaga have sent invitations to a reception to be given in honor of Helen Stanley at the recital hall of the Arrillaga Musical College, 2315 Jackson street, tomorrow (Sunday) afternoon, January 22nd. Leading musical people from social and professional ranks will no doubt be present to welcome the distinguished American cantatrice.

The Swayne Club gave the following program at the Berkeley studio of Miss Elizabeth Simpson on Tuesday, January 7th: Romanze (Schumann), Miss Carroll; Melody (Rachmaninoff), Miss Rittigstein; Stories from Vienna Woods (Strauss-Schuetz), Miss Marble; Waldstein Sonata (Beethoven), Miss Fealy; Etude (Chopin), Prelude (Chopin), Miss Audrey Beer; Impromptu (Arensky), Miss Campson; Theme and Variations (Merikanto), Mrs. Younger; Prelude (Rachmaninoff), Miss Frater; Caprice Espagnole (Mozzkowski), Miss Denny; Fantaisie (Chopin), March (Schubert), Elwin Calberg.

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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLI. No. 18

SAN FRANCISCO, SATURDAY, JANUARY 28, 1922.

PRICE 10 CENTS

EXTRAORDINARILY FINE SYMPHONY PROGRAM ITALIAN OPERA SUCCESS AT CENTURY THEATRE

Harold Bauer Gives Impressive Interpretation of Schumann Concerto—
San Francisco Symphony Orchestra Under Direction of Alfred Hertz
Gives Unusually Effective Reading of the Second Brahms Sym-
phony—Strauss' Death and Transfiguration a Worthy Climax

By ALFRED METZGER

Every serious music lover rejoiced in the excellence of the program presented at the seventh pair of symphony concerts which took place at the Columbia Theatre on Friday and Sunday afternoons, January 20th and 22nd. It included compositions exemplifying the highest form of creative art and demanding the most serious musicianship for proper exploitation. The opening number consisted of Symphony No. 2 in D major by Brahms a work of surpassing musical beauty and one that requires an orchestra and conductor thorough imbued with the spirit of intelligent interpretation. The progress of the San Francisco Symphony Orchestra could not have been demonstrated more advantageously through the leadership of Alfred Hertz than it was through the intellectuality of shading and brilliancy of technical skill as revealed in the reading of this Brahms symphony. It requires more than ordinary musicianship to accentuate the message that Brahms infuses in his works. And only those of us who possess an exceptional fondness for music are capable of receiving this message in its virgine splendor. It was therefore gratifying to us to note how splendidly the orchestra responded to Mr. Hertz' effective appeal, and how the men grasped the depth and virility of the inspired musical phrases. More than ever we are convinced that Alfred Hertz is an ideal interpreter of the Brahms symphonies, for he possesses that rare gift of versatility which reveals new thoughts every time he conducts the same work. It is this versatility of expression which stamps the artist or conductor of superior faculties, for it embodies the growth of mind and broadening of vision and prevents repeated performances from becoming monotonous. We can not imagine a finer interpretation of the second Brahms symphony than the one we heard last Friday afternoon.

An equally delightful experience was to hear Harold Bauer play the Schumann Concerto in A minor. It ever the expression "mastery of the instrument" is well applied it is in this case, for Bauer possesses the rare gift of blending the piano so thoroughly with the orchestral instruments that one involuntarily receives the impression of ensemble effects. Even during the solo passages Mr. Bauer shuns any virtuoso extravagances, but confines himself strictly to the part allotted his instrument by the composer without accentuating individuality or personality. And yet Mr. Bauer's playing is imbued with unquestionable authority and masterly comprehension of the purpose of his mission, and he gives a Schumann interpretation such as is rarely heard upon the concert platform. On this occasion Mr. Bauer was at one with the orchestra. Without pounding or undue stress he succeeded in making the piano heard amidst the ensemble of eighty musicians, and Mr. Hertz gave him a truly noteworthy orchestral backing. The concerto, which becomes more difficult as it advances toward the end, was given such intelligent treatment that even apparently purely technical passages, requiring great skill, were endowed with romantic or poetic coloring, and were never merely dry exhibitions of digital dexterity. Bauer is past master in the art of serious interpretation. He never permits himself to do anything except it is the very best that is in him. And because he adopts this serious musical attitude he is specially admired by musicians. Anyone who can not appreciate Harold Bauer's art is in need in a very pitiable musical condition. We do not expect to

ever rejoice in a greater performance of this Schumann concerto than we did on this occasion. It will remain an outstanding peak in our musical experience and will ever afford us pleasure when it is recalled to our memory. We believe the majority of the audience present on this occasion feel like we do.

The concluding number of the program consisted of Richard Strauss' Death and

San Carlo Grand Opera Company Delights Large Audiences With Standard Repertoire—Well Selected Casts Give Pleasure to Music Lovers—
Aida, Rigoletto and Mme. Butterfly Are the Three Opening Performances—Bianca Saroya a New and Excellent Artist

By ALFRED METZGER

The Pacific Coast Musical Review is always ready to encourage worthy musical enterprises as long as they are based upon sincerity and upon public advantage. We do not belong to the musical snobs who begrudge the less fortunate music lovers their enjoyment in musical performances not exactly of the most expensive character. And many a time we have witnessed operatic productions of

Forza del Destino, Cavalleria Rusticana and Pagliacci, Thais and Il Trovatore. We found the performances very enjoyable and in some instances quite above the average, and worth more than the admission fee asked.

Aida introduced to San Francisco music lovers a new dramatic soprano in Bianca Saroya, whose clear and true voice of splendid compass is backed by a most attractive personality, although histrionically Miss Saroya could add a little more fervor to her deportment. However, she sang the various arias and ensemble numbers allotted to her with fine effect and intelligent expression.

Nina Frascani as Amneris exhibited more personality than vocal art, but impressed her hearers with the surety of her enunciation and the knowledge of her lines. Gaetano Tommasini, who appeared as Radames, possesses a fine, ringing tenor of dramatic timbre, but somehow has a peculiar mode of tone production, gulping forth his notes in a manner most peculiar and unique. One is almost inclined to give him credit for doing something that seems impossible to do for he emits his tone in a series of explosive exhalations that we thought impossible of attainment. His high notes are neglected with freedom and power.

Pietro de Biasi again revealed himself as an excellent artist in his portrayal of Ramfis the High Priest. His fine, resonant bass voice used with discretion and judgment is always heard with sincere approval by those who know a fine vocal artist when they hear him. Natale Cervi, although not possessing the full youthful vigor of his voice, still shows himself an artist of first rank and his interpretation of the King of Egypt was one of the enjoyable features of the performance. Mario Valle as Amonasro also acquitted himself most creditably. His round, firm and flexible voice, backed by intensity of expression, pleased the audience immensely. An excellent ballet, well trained and experienced chorus and a conductor—Ernesto Knoch—who ably presided at his desk, completed the performance. The stage band as usual added to the comedy element of the production, rather than the serious phases for which it is intended.

On Tuesday Rigoletto was the bill and it was a most pleasing production. Owing to sudden indisposition Giuseppe Agostini took the part of the Duke instead of Romeo Boscarelli, who was announced to sing it. And if we are not mistaken our good friend Agostini was not pleased over this last minute appointment, for during the first part of the opera he interpolated original lines of his own which we never knew belonged to the part, and notwithstanding the fondness we entertain toward Mr. Agostini, who is one of the most efficient operatic tenors we know, we believe he should not let out his ill humor on his audience. To his credit be it said he soon worked himself into the role and was as fine as ever. His ever youthful, pliant and true voice backed by intelligent usage and skillful application was heard throughout the opera with sincere pleasure by his many listeners.

Joseph Royer made an excellent Rigoletto, vocally displaying a big, well sounding, vigorous baritone voice of almost bass dimensions. But histrionically Mr. Royer evidently does not come up to some of his predecessors in the Gallo company. Further experience may improve him in this respect, but so far we have only a Rigoletto who can sing the role, but who can not act it. Even in his



SOPIA CHARLEBOIS

Lyric Prima Donna Soprano of the San Carlo Grand Opera Company as Marguerite in Faust, which role she will sing in San Francisco on Friday Evening, February 3rd

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modest pretensions which in some respects surpassed the same production in more expensive and more luxurious environment. And so we are heartily in sympathy with Fortune Gallo, whose San Carlo Grand Opera Company is giving many a music student and music lover a few hours of pleasure and happiness by presenting the standard Italian operas in a manner sufficiently meritorious to justify favorable comment.

At prices within the reach of all and with a scenic investiture and orchestral background of pretentious character the San Carlo forces are attracting large audiences to the Century Theatre this week. The engagement opened last Sunday night and before going to press we had an opportunity to witness the productions of Aida, Rigoletto and Mme. Butterfly. During the remainder of the week were presented Martha, La Bohème, La

(Continued on Page 10, Col. 1)

(Continued on Page 10, Col. 1)

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TWENTY-FIRST YEAR

PASSING OF ARTHUR NIKISCH

Arthur Nikisch, generally conceded to have been the foremost symphony conductor in the world, died suddenly in Leipsic, Germany, on Monday evening, January 23rd, at the age of sixty-six years. He belonged among those leaders of artistic achievements and musical thought who occupy a position all their own, and hence cannot be filled by anyone else. Mr. Nikisch was a victim of the influenza epidemic which is now raging in Italy, France, Germany and England and which is claiming many victims among the leaders of the world. This sudden death of Nikisch, who was to tour the United States shortly, under the direction of the International Concert Bureau of New York, was a great shock to everyone associated with musical endeavors. Nikisch was as well known in America as he was in Europe. As conductor of the Boston Symphony Orchestra he made that splendid organization the greatest orchestra in this country, and one of the greatest in the world, and his sojourn in this country added greatly to the rapid growth of musical taste and appreciation.

Alfred Hertz, upon being informed by us of the death of Nikisch, was greatly shocked and considered his demise a veritable calamity inasmuch as for some time he cannot be replaced. Like in the case of Caruso, said Mr. Hertz, there is no one whom he could at present think of who could fill the position in the musical annals of the world so long occupied by Nikisch. And Mr. Hertz continued that in one respect Nikisch was to be envied for he was able throughout the long period of his activity to continue without interruption in his splendid work, and to enjoy the fruits of his genius, leaving his task at a time when, although it was not finished, he was at the very zenith of his career. Mr. Hertz had not only an opportunity to admire Nikisch as a great musician but, being intimately acquainted with him on terms of friendship, he learned to admire him as a man of lovable character whose strong and endearing personality will greatly be missed by everyone who has had the good fortune to come in personal contact with him.

And so another great spirit has departed to eternal spheres. He had an opportunity to cheer and delight millions of people. The world is better off because of his presence among us. May his great soul find that rest to which all sincere

disciples of the arts are so justly entitled, and may the influence of his life work continue to exercise its blessing upon the world of music as long as the inspirations of great composers help us to make life easier to bear.

MUSICIANS' CLUB DINNER AT NEW ROOMS

Harold Bauer, Guest of Honor, Expresses His Envy of the Musicians' Club Headquarters, Which He Says Even New York Cannot Show

The Musicians' Club of San Francisco inaugurated its monthly dinners at the new club rooms on Sutter street near Powell in a most auspicious manner. A large attendance emphasized the gratification experienced by having club rooms of their own and when President Vincent de Arrillaga gave the signal to begin with the culinary ceremonies there was found among those present: Harold Bauer, the guest of honor, Alfred Hertz, Selby C. Oppenheimer, Warren D. Allen, who came specially from Stanford University; Elias Hecht, Nathan Firestone, Samuel Savannah, Robert Tolmie, John Haraden Pratt, John Raith, J. Willard, H. B. Pasmore, Pierre Douillet, Julian R. Waybur, Mr. Lundine, Bruce Cameron, Geo. R. Hughes of the Wiley B. Allen Company, and many other prominent members of the musical cult. Next time we shall obtain a list of those present so that we will not be obliged to omit some important names as we are at this time. There were at least sixty present.

Appropriate addresses were made by Vincent de Arrillaga, Selby C. Oppenheimer, Harold Bauer, Alfred Hertz, Elias Hecht. Mr. Bauer complimented the club upon its handsome quarters and expressed regret that there is no musicians' club in New York that has its own club rooms like the one possessed by the Musicians' Club of San Francisco. He added that he envied this city its musicians' club and that he felt greatly honored to have been invited to attend the first dinner in the new headquarters. In fact, Mr. Bauer made such an excellent impression upon those present that he was elected an honorary member of the club by acclamation and received a hearty ovation after his election was proclaimed. It is to be hoped that our own musicians will show their appreciation in similar manner to that of Mr. Bauer and will not leave the monopoly of such appreciation to our honored visitors from abroad. There will be many opportunities to associate with one another and occasionally meet artists of distinction who will be glad to find such cordial relations between members of the profession. So don't be a piker, but join us all at the club.

ALFRED METZGER.

ROSE FLORENCE APPEARS AT CENTURY CLUB

A large gathering assembled at the Century Club on Wednesday afternoon, January 18th, where they heard a most charming musical program. An unusual amount of interest was manifested in the appearance there of Madame Rose Florence, who is a member of the organization. That Madame Florence fulfilled every expectation was easily perceived by the hearty applause that was demonstrated after each of her numbers and by the rousing reception she received. The songs Madame Florence sang were varied in character, thereby giving her ample opportunity of displaying the different phases of her art. Her voice is a mezzo-soprano of power, richness of tone and evenness throughout its range. She uses it with facility and sings her numbers with authoritative understanding. Among the lyrics Madame Florence interpreted, Phidyle by Henri Duparc, was one of the most atmospheric and thoroughly modern in its construction. Specially fine accompaniments were played by Uda Waldrop, whose tone qualities were lovely and frequently beautiful.

A young pianist who seems to be thoroughly comprehend the underlying spirit prevalent in the piano compositions of the ultra modernists, is Miss Marian De Guerre. She is splendidly equipped technically, thus enabling her to play with a beautiful lyric tone quality, style and color effects. Christine Howells, that talented and charming young flutist, simply captivated her audience with her rare gifts. The tone that Miss Howells produces is always mellow and of entrancing sweetness while her execution is skillful and her readings imbued with musically expressiveness. Her intonations are pure and she exhibits an excellent schooling of this most intricate instrument.

CONSTANCE ALEXANDRE.

MILL VALLEY MUSICAL CLUB

A climax was reached in the programs of the Mill Valley Musical Club at the December 20th meeting. From many sources congratulations have been extended to the president, Ethel Johnson Rosenthal, for her success in getting programs for this little club, that are of the very finest given about the bay. The club has been attracting much attention in the musical field and has gained members outside of the community. Lately San Francisco folks have been visiting and are enthusiastic. However, the Christmas program as a whole surpassed the expectations of everyone, and why not, when three such artists participate as Ben Moore, pianist, Lajos Fenster, violinist, and Albert E. Rosenthal, cellist. The audience were beside themselves with enthusiasm. Encore after encore was called for. The Mendelssohn Sonata for piano and cello was masterly given as by one man. The style was magnificent, pronouncing the artistry and musicianship of both. It is rare that one hears ensemble as perfect as that lovely work was given, and although they happen to be our

own local artists it is not to be expected that better could be given by visitors.

Mr. Moore is a king among accompanists and his work alone is worth more than can be expressed in words. His solos also were masterly given, clean and technically perfect. Why is it we cannot hear more of this local man? Is it because he is local? Mr. Rosenthal also distinguished himself as master of his instrument. It is unusual that one hears clear and clean-cut technique on the cello, and with the rapidity with which he takes the difficult passages. The playing alone of the Schubert-Wilhelmj Ave Maria, as written for violin with the octaves and sixths, is a feat that only a violinist can appreciate. Another technical marvel was the Locatelli (theme and variation) cello sonata. The spiccato bowing is remarkable. The speed with which he dashed off these difficult passages was indeed marvelous.

Lajos Fenster was looked for with anticipation as he was once heard in trio with Mrs. Wm. Ritter and Hother Wismer. His work was so truly artistic that it was not to be forgotten. He is an artist of the very first rank. His art in making the simplest phrases interesting is most attractive. Every detail is worked out carefully and extremely artistically. The Bach numbers roused the audience and brought forth a well-earned deafening applause. With such a splendid bow arm and sure left hand, it cannot be wished to have more than has Mr. Fenster. Mrs. A. W. Todd kindly loaned the club her beautiful Steinway grand that made the evening complete in tonal perfection.

Sonata, piano and cello in D major (Mendelssohn), Ben Moore and Albert E. Rosenthal; Violin-Prize Song (Wagner-Wilhelmj), Prelude and Gavotte (Bach-Kreisler), Lajos Fenster; Piano-Intermezzo (Dohnany), Barcarolle (Albert Elkus), Petrarch Sonnet (Liszt); Violin-Wienerisch (Godowsky), Old Refrain (Kreisler), Obertass (Wieniawsky); Cello-Ave Maria (Schubert-Wilhelmj), Theme and Variations (Locatelli), Deserted Farm (MacDowell), Serenade (Popper).

HAROLD BAUER HONORED BY MADAME CAILLEAU

It was in honor of Harold Bauer, the famous pianist, that Madame Rose Relda Cailleau, one of San Francisco's most prominent artists, gave a very delightful and enjoyable reception at her home on Washington street. Madame Cailleau and Mr. Bauer have enjoyed a friendship lasting many years, for it was during their student days in Paris that they first met. During the evening Madame Cailleau rendered in her usual artistic fashion several French songs, to which her young daughter, Relda Marie, accompanied her. Mr. Bauer, who in former years had frequently accompanied Madame Cailleau, did so again on this occasion, playing from memory an excerpt from Lakme and Les Filles de Cadix, playing them just as exquisitely as he did for her twenty years ago.

Among those who received the hospitality of Madame Cailleau and had the privilege of meeting Harold Bauer were: Elias Hecht, Robert Wiel, Mr. and Mrs. John D. McKee, Mr. and Mrs. J. Le Conte Goldsmith, Mr. and Mrs. Milton Esberg, Mrs. B. Hutchings, Mr. and Mrs. William Fries, Mr. and Mrs. I. Wiel, Mr. and Mrs. Lederman and Miss Edith Hecht.

TWO SOLOISTS AT CALIFORNIA THEATRE

Two fine musicians will be heard tomorrow morning at the California Theatre with Herman Heller and his orchestra. They are Hermina West, dramatic soprano, who will sing Hall of Song from Tannhauser by Wagner, and Henry Souvaine, the distinguished American pianist, who will play Tchaikowsky's B minor concerto, assisted by the Knabe Ampico reproducing piano.

Miss West, although a native of Alsace-Lorraine, has adopted America as the country of her choice and has received her training from American teachers under the guidance of Mme. Schumann-Heink. Several years ago Miss West was brought to the notice of that famous artist and at once received the most enthusiastic encouragement for her beautiful voice, her very exceptional temperament and natural musical instinct.

Souvaine was born in Salt Lake City, Utah, and at an early age showed remarkable promise as a violinist. He gave his first recital when eight years old but the strings cut such deep grooves in his small fingers that he turned to the piano. Practically his entire musical education was received in America, chiefly in New York City, where he made his debut as a pianist early in 1920. Souvaine has been heard extensively in Italy, France and Germany. During the past season he appeared over two hundred times, giving recitals in all of the principal cities of the United States.

Conductor Heller announces for his orchestra program La Princesse Jaune, Overture by Saint-Saens; Angelus from the 3rd Symphony by Hadley, and Wagner's Overture, The Flying Dutchman. And Leslie V. Harvey's organ solo will be Narcissus by Nevin.

Mrs. Ward Dwight and Miss Augusta Hayden were two of the artists who appeared at the musicale and tea given by the Pacific Musical Society, in the ballroom of the Fairmont Hotel, on Wednesday afternoon, January 18th. Their contributions were in the form of solos and duets and in the latter the audience heard two lovely voices beautifully blended and splendidly trained. They sang their duets, Gypsies by Brahms, and The Firefly by Friml with freedom and spontaneity imbuing both with the proper sentimental expression. Mrs. Horatio P. Stoll gave them excellent support at the piano, coming in for a just share of the honors.

Music In San Diego

By BERTHA SLOCUM

The musical season is in full swing and San Diego is responding with her usual enthusiasm to the offerings which the goddess of music is bringing for our approval. The latest treat was the orchestral concert of the Los Angeles Philharmonic, under the baton of Walter Henry Rothwell. The Spreckels Theatre was well filled and the audience came to enjoy, and were not disappointed. The reading of the Tchaikowsky Fourth Symphony was most satisfying, from the majestic first movement to the brilliant finale. The pizzicato was exquisite, and aroused great enthusiasm and prolonged applause from the auditors.

The Serenade (Chapentier), from Impressions of Italy, gave opportunity for delightful sostenuto by the orchestra, and an unusually beautiful viola solo by Emile Ferir, who was recalled many times to acknowledge the applause. The closing orchestral number was the overture Rienzi, which made a brilliant climax. The audience refused to leave their seats until Mr. Rothwell responded with the Schumann Traumerei, as an added number.

Miss Gentle was accorded a reception which amounted to an ovation, enthusiastic, loud and long enough to warm the heart of any prima donna. She sang with the same fire, spontaneity and dramatic intensity which she has taught us to expect of her. Her aria was that of Lia, from L'Enfant Prodigue, with Dreams (Wagner) and Caecilia (Strauss) as her second group. Mr. Rothwell furnished exquisite accompaniments for both the aria and Dreams, but we should have preferred that Miss Gentle might have been given a better opportunity to have been heard in the Strauss number. Nevertheless the audience demanded a repetition of that number, even though the orchestra did predominate.

The second concert will be given February 13th, and will be looked forward to with much pleasurable anticipation. Richard Buhlig, pianist, will be the soloist at that time.

Miss Hermina West gave a charming concert at the Coronado Hotel recently to an enthusiastic audience of Coronado music lovers. She gave a program of great variety and charm, including the classics as well as modern songs. Her stage presence is easy and gracious, and her enunciation is excellent, in English, French and Italian, which were presented for consideration. Miss West is a protegee of Madame Schumann-Heink, and has been taken under the Harry H. Hall management, and will leave after her western engagements for New York and southern states, where she has been booked for a series of concerts. She will be the soloist at the California Theatre, San Francisco, at the Sunday concert, January 29th.

BOY CHOIR CONCERT

A concert of unusual interest will take place at Scottish Rite Auditorium on Thursday evening, February 2nd. The noted Boy Choir of Grace Cathedral, San Francisco, will give a program of attractive songs—ensemble and solo—assisted by Easton Kent, the well known tenor soloist. Mr. Wheeler Beckett, organist and choir master of the Cathedral, will direct. His early life as a chorister in Grace Church, New York, internationally known for its wonderful chorister music, has, with later education in Paris and New York, fitted him especially for choral work, and the success of this unusual chorister group in San Francisco is well merited. The following program will be given: (a) Jack Frost, Chorus of Boys and Men (Gaul), (b) Oh Hush Thee, My Baby (Sullivan), (c) The Star (Rogers), Philip Gilman, soprano; Tenor Solo—Rudolph's Narrative, from La Boheme (Puccini), Easton Kent; Three Songs—Chorus (a) My Love is Like a Red, Red Rose (Scotch), (b) Mary Morrison (Scotch), (c) Savournen Deelish (Irish), (d) Heard a Thrush at Eve (Cadman), Stephen Bowers, Alto; (a) The Wood Minstrels (Mendelssohn), (b) In Silent Night (Brahms), (c) Song of the Shepherd Lehi (Rimsky-Korsakoff); (a) Oh, Moon of my Delight (Liza Lehman), (b) Come Away (Moss), Mr. Kent; The Lark Now Leaves His Watery Nest (Parker).

ST. IGNATIUS CHURCH BENEFIT

Perhaps the most pretentious program ever staged at a "pop" concert has been arranged for the monster affair to take place Monday evening, January 30th, at the Civic Auditorium, for the benefit of St. Ignatius Church and College. Headed by two famous Metropolitan Opera Co. artists, who are to make their first appearance in San Francisco, the program as announced by the friends of the Jesuit Fathers, assisted by Frank W. Healy, the local impresario, is truly an attractive one, and promises a very rare treat for music lovers and concert goers.

Renato Zanelli, baritone, and Miss Grace Wagner, soprano, are artists of international repute, and their coming to San Francisco is anxiously awaited. They will be accompanied by Sol. Alberti at the piano. In addition to the Zanelli-Wagner-Alberti program, numbers are to be rendered by the Tivoli orchestra, under

the direction of Ulderico Marcelli, and Gino Severi, violinist, accompanied by Mrs. Robert P. Grubb on the great Exposition organ at the Auditorium.

Over 10,000 tickets have been placed on sale for the monster concert, with the main box office at Sherman, Clay & Co.'s, Sutter and Kearny streets, handling the general reserved seat sale. Holders of general admission tickets can exchange same at Sherman, Clay & Co.'s for reserved seats, by paying the differential in price, or at the Auditorium box office the night of the concert.

Prominent social and civic leaders of the city are displaying an active interest in the affair, and numerous social gatherings will be prompted by the concert, supper parties and box reservations being quite popular.

SEQUOIA LITTLE THEATRE

The players of the Sequoia Little Theatre who are giving regular Tuesday and Saturday night performances of their January program of one-act plays, are preparing, among other future programs, chosen from the works of world great authors, to present soon an all San Francisco program. Members of the Bohemian and Century Clubs, and several members of the Little Theatre company, have submitted plays of unusual merit, and a well balanced program is being selected. One of the many fond hopes of this new Little Theatre is to produce and discover local playwrights, and to provide for them a channel through which they can find success here in their own field. The January program is all American, and the three plays are: The Bowery, a strictly American interlude by James Bugge; The Altar Candle, a Yale University prize play by Theodore Banks, Jr., and The Shepherd in the Distance, an Oriental pantomime in three scenes, by Holland Hudson.



HERMINA WEST

The Brilliant Soprano Who Will Be Soloist at Tomorrow's (Sunday) Morning Concert of the California Theatre

SOFIA CHARLEBOIS—LYRIC SOPRANO

Sofia Charlebois, one of the prima donnas of the San Carlo Grand Opera Company, who has met with brilliant success throughout the country during the last few years, is a San Franciscan by birth and one of the most charming members of the organization which Fortune Gallo has made famous. In private life she is the impresario's wife. During the present tour Miss Charlebois portrays the roles of Marguerite in Faust, Nedda in Pagliacci and Musette in La Boheme and the impression she makes upon her audiences is such that invariably she is recalled time and time again and is the recipient of magnificent floral pieces.

Miss Charlebois has industriously worked her way up the operatic ladder from the ranks and thanks to this experience has established herself thoroughly in the good graces of the opera-loving public. She is almost indispensable in a company inasmuch as she is thoroughly at home in practically all the lyric soprano roles of the standard repertoire which she has studied under competent masters and which she has sung so frequently that she is letter perfect in the parts. Being a San Franciscan she has a host of friends in this city who are all interested in her appearance as Marguerite in Faust at the Century Theatre next Friday evening and the occasion will no doubt be made an opportunity for an enthusiastic welcome and ovation for this successful young Californian prima donna soprano.

STUDENTS' CHAMBER CONCERTS

Four Unusually Excellent Programs to be Presented by Distinguished Resident Artists Under the Management of John C. Manning.

With an enthusiasm and enterprise worthy of the heartiest commendation John C. Manning, director of the Manning School of Music announces a series of Students' Chamber Concerts the purpose of which is to give ambitious and knowledge-seeking students an opportunity to hear the best of music presented in the most efficient manner at prices within easy reach for them, and also for the purpose of proving that among our resident artists there are as representative musicians as many who visit us during the course of a music season.

Four concerts are announced and the price for all four of them is only one dollar, or twenty-five cents for each concert. And while the underlying purpose of these concerts and these "ridiculously" low prices is to give STUDENTS a chance to hear good music, at the same time serious music lovers, usually deprived of the pleasure to hear the best music performed in the best manner, are welcome to take advantage of this brilliant opportunity. Here then is a chance for serious music lovers, be they students or not, to add to their musical education by attending these events, no one being deprived of the privilege to hear these concerts through lack of means, and yet notwithstanding the low prices of admission the character of the programs and artists is first class.

Alfred Roncovieri, Superintendent of Public Schools, is very enthusiastic about these concerts and promised to have the programs announced before 2000 teachers who in turn will spread the information to their students. Mr. Manning has been asked to distribute circulars containing analytical notes, about the compositions to be rendered, among public school music students to be used as reference material. At the concerts Mr. Manning will deliver brief and interesting lectures in explanation of the works presented.

Mr. Manning is a strong believer in co-operative work and for this reason he has obtained the assistance of his colleagues in this series of concerts, among them Mme. Rose Relda Cailleau, soprano, and Ada Clement, pianist, who will be assisted by May Mukle as guest artist at the first concert. The program will be: Cellos and piano—Lezione Terza for viol da gamba and bass by Attilio Arriosti adapted for violoncello and orchestra (or pianoforte) by Albert Elkus, in four movements; 'Cello—Group of English pieces—Sussex Christmas Carol (arranged by Grainger), Melody (Frank Bridge), Five short pieces (Purcell Warren, killed 1916)—(1) An Absent One, (2) A Little Cradle Song, (3) Whims, (4) So Seems It In My Deep Regret, (5) A Sunday Evening in Autumn. Vocal solos by Mme. Cailleau—The Gray Dove (Saar), The Look (Housman), The Robin Song (White), Oasis (Fourdrain), Tes yeux (Rabey), Les filles de Cadix (Delibes). This first concert will take place at Scottish Rite Auditorium on Friday evening, February 3rd, and tickets for the four concerts at one dollar are for sale at Sherman, Clay & Co., Arrillaga College of Music, 2351 Jackson street, Ada Clement Music School, 3435 Sacramento street, and Manning School of Music, 3242 Washington street. We can not urge students or music lovers too emphatically to attend these concerts.

GLUCK-ZIMBALIST TOMORROW

No concert offering of the present season is creating more interest nor receiving more attention than the unusual combination of Alma Gluck, the famous American soprano, and Efrem Zimbalist, the Russian violinist, who appear in their only joint concert in northern California at the Exposition Auditorium in this city tomorrow afternoon. The recital will start at 2:30 promptly and the Auditorium, big as it is, will be filled to its capacity with the many thousands of admirers of these two great artists.

Either Madam Gluck or Mr. Zimbalist, appearing as individual stars would be one of the big musical events of any year, and when their talents join forces the combination created immediately becomes one of the most colossal concert attractions conceivable. Gluck's position as foremost lyric soprano of the day long since became established and her popularity knows no bounds. In hundreds of thousands of homes through the medium of the talking machine her voice has become known to millions. As a box office attraction she is preeminent and wherever she sings multitudes gather to enjoy the golden soprano tones of her glorious voice.

Zimbalist is recognized as among the leaders of his cult. His is an art that is hailed as the finest among the interpreters of the violin. A thorough musician with a perfect musical equipment, he has always stood for the most dignified phases of his profession. The combination program to be sung tomorrow afternoon will be as follows:

Grande Concerto in D minor (Vieuxtemps), Mr. Zimbalist; (a) My Mother Bids Me Bind My Hair (Josef Haydn), (b) Warning (W. A. Mozart), (c) Maria's Slumber Song (Reger), (d) Sandman (Robert Schumann), (e) The Message (Joh. Brahms), Mme. Gluck; (a) Prize Song (Wagner-Wilhelm), (b) Phantasy on Rimsky-Korsakoff's Coq d'Or (Zimbalist), Mr. Zimbalist; (a) Little Russia Folksong (Zimbalist), (b) The Answer (Rachmaninoff), (c) Psyche (Paladilhe), (d) Within a Mile of Edinburgh Town (Scotch), (e) A Little Song (Arthur Voornis), Mme. Gluck; (a) Elegie (Massenet), (b) Le Bonheur (Saint-Saens), (c) Fiddle and I (Goedee), Mme. Gluck and Mr. Zimbalist, Miss Eleanor Schelb will act as accompanist for Madam Gluck, while Mr. Harry Kaufman will act in a similar capacity for Mr. Zimbalist.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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CHAMBER MUSIC SOCIETY

The English violoncellist, May Mukle, who delighted her audience last season at her appearance as guest artist with the Chamber Music Society, will again be assisting artist at the concert to be given by the organization on Tuesday evening, February 7th, at Scottish Rite Auditorium. May Mukle's second appearance here in ensemble work is regarded as a noteworthy event, and a particularly brilliant composition—Arnold Schoenberg's Verklarte Nacht, op. 4, will be given at this concert by the Chamber Music Society with her co-operation and that of Lajos Fenster, solo viola of the San Francisco Symphony Orchestra. This number for two violas, two violins and two 'cellos, will be played for the first time in San Francisco on this occasion.

Another engaging composition to be played at this concert is the Boccherini Quintet in C major for two violins, one viola and two 'cellos, and Dvorak's Quartet in F major, op. 96, for Strings, will also be on the program. The glorious playing of May Mukle, which through the efforts of Manager Jessica Colbert and Founder Elias Hecht of the Chamber Music Society, will be provided for this fifth event of the season of the organization, has brought her world-wide recognition and praise.

THE GODOWSKY CONCERTS

When Leopold Godowsky, who will be heard in concert on Sunday afternoons, March 19th and 26th, at the Scottish Rite Auditorium, gives his first concert, included in the program which Manager Frank W. Healy has just received, is a group of compositions from Godowsky's own pen entitled the Triakontameron. Commenting on this group of compositions when played for the first time at a recital in Carnegie Hall, New York, recently by Godowsky, H. E. Krehbiel, the eminent New York critic, said: "The pieces are full of exquisite harmonic effects and melody which sounds exquisitely refined. His playing of them was ravishing, always, and bewilderingly so in its treatment of the extremely difficult figurations in which about half of them abound."

Here is the program in its entirety for the first concert on March 19th: (a) Prelude and Fugue, op. 35, E minor (Mendelssohn), (b) Musette en Rondeau (Rameau-Godowsky), (c) Tambourin (Rameau-Godowsky), (d) Pastorale (Angelus) (Corelli-Godowsky), (e) Gigue (Loellly-Godowsky), from Renaissance by Godowsky; (a) Sonata, op. 58, B minor, (b) Nocturne, op. 9, 3 B major, (c) Scherzo, op. 20, B minor (Chopin); (a) Nocturnal Tangier, (b) Sylvan Tyrol, (c) Memories, (d)

The Music Box, (e) Quixotic Errantry, from Triakontameron, by Leopold Godowsky, (f) March Wind (MacDowell), (g) Serenade from Miniature, op. 92 (Rubinstein), (h) Concert Study, A major (Poldini), (i) En Automne (Moszkowski), (j) Tarantelle Venezia e Napoli (Liszt).

WERRENRATH CONCERTS

Few singers have had as broad an experience in the field of song recital as Reinald Werrenrath, the famous baritone, who will appear in concert at the Century Theatre on the Sunday afternoon of February 12th and 19th under the management of Selby C. Oppenheimer.

Although his years as a public singer are comparatively few he has sung up and down the length and breadth of the country, giving as many as a hundred concerts in a season. No singer has brought to the public a wider and more varied repertory and no singer has introduced a greater number of novelties. As he is a student as well as a musician he has studied the public deeply—one of the reasons of his success—and he has come to some very interesting conclusions about song recitals, which are made evident in every program arrangement that Werrenrath sets before his auditors.

Werrenrath has long been the most ardent champion of the American composer and of songs in English and this without sacrificing in any way his attention and belief in the classics of Germany, Italy and France.

For instance, the arrangement of songs on the program which Werrenrath will sing at his first San Francisco recital. Included in the list are Schubert's Du bist die Ruh and Der Doppelganger; Schumann's An den Sonnenschein; Marx's Ein Junger Dichter, and Hugo Wolf's Liebesgluck, comprising a selection of five of the most beautiful of the German lieder type of song. The second group includes Benvenuti's Canute son faite le temple; two works by Bossi; Rhene-Baton's Sous la protection des violettes and Vincent d'Indy's Lied Marlino; Three Salt-Water Ballads, poems of John Masefield, set to music by the American, Frederick Keel; sterling songs by Frank Bridge, Geoffrey O'Hara, Josephine McGill and James H. Rogers, find special attraction to the interpretation in Werrenrath's hands.

At the second recital Bach, Grieg, Oley Speaks, Damosch, Sir Arthur Sullivan and a number of other famous composers find representation in the list. Harry Spler, who has been associated with Werrenrath for many years, returns with the baritone as accompanist.

EDITORIAL ANNOUNCEMENT

This Distinguished Artists' Page was Established for the Special Benefit of California Artists Under the impression that it would be Appreciated by All Resident Concert Artists. Unless We Are Able to Secure Enough Cards to Fill This Page Before March 1st We Shall Consider Our Efforts Unappreciated and Hence Discontinue This Page From That Date Forward.—The Editor.

HELEN STANLEY SINGS AT MATINEE MUSICAL

The third of Alice Seckels' Matinee Musicals took place at the St. Francis Hotel Colonial Ballroom on the afternoon of January 23rd. These affairs which Miss Seckels organized last season have become very popular and for that reason, the artist of the day is assured of performing before an unusually good-sized audience.

Madame Stanley, a woman of rare charm, gracious manner and culture, together with the extensive range of her program provided for her audience an afternoon of keen enjoyment. The voice of Madame Stanley is a lovely one for its freshness, its agility and rich, clear quality, especially beautiful in its extreme heights. The writer preferred Madame Stanley in her songs of lyrical moods rather than those calling for the dramatic. She exhibited in Cesar Franck's ever glorious La Procession a true sense of legato, a flowing and concentrated tone quality, while her interpretation of this number revealed the spiritual and religious elements prevalent. The Silversmith, arranged by Kurt Schindler, showed another side of Madame Stanley's art. It was enhanced with naive as well as technical assurance. Throughout Madame Stanley's long program of songs of every style and description she showed herself to be a sincere artist and a woman who is ever seeking to present only the very best of vocal literature in its highest form.

It is always a pleasure to note that a young artist is being given due recognition and opportunities. San Francisco has every reason to feel very proud of Imogene Peay, who resided here for many years, and who never failed to make a favorable impression through her brilliant execution, her musical taste and instinct mingled with a sympathetic regard toward the soloist. Madame Stanley was quick to discover these and other delightful qualities in Miss Peay's work and was equally quick in securing her services. We are indeed grateful to Madame Stanley for having brought Imogene Peay back among her friends and admirers, showing her in a true artistic light.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, January 23, 1922.—Among the few facts your scribe grasped during the school lessons in physics was the axiom that the space occupied by one body cannot be occupied by another. I know that I have never been able to make the Editor of the Pacific Coast Musical Review believe that I fully realized this fact. At least he endeavored to demonstrate to me once more during his recent visit to Los Angeles that this physical law was specially true regarding printer's type. In any case I am glad to devote part of the column allowed to Los Angeles news to an article written specially by Thilo Becker, the eminent piano pedagogue. I have little doubt that readers of this publication will share my view in this regard, and that therefore they will pardon briefness in the news part of this review.

Few concerts have stirred us as the last one of the Philharmonic Orchestra under Walter Henry Rothwell, when he directed the fourth symphony by Glazounow (E flat, opus 48), the Mendelssohn Violin concerto with Kathleen Parlow as soloist, and the prelude of preludes, that The Mastersingers, by Wagner. Exceptionally beautiful was the tone quality and phrasing of the orchestra during the entire program. Seldom has the orchestra appealed to me so much as one great organic unit, responding deftly and powerfully as the instance demanded, to the baton of Mr. Rothwell. Shading and blending was done delightfully. The brass had notably well found its place in the great dynamic scale of the whole performance. Rich singing tone came from the strings and the woodwinds gave much that was highly enjoyable in tone. The horns, too, sounded warm, soft and well phrased. We could speak at length about the character of the symphony with its sheer unending flow of melody, but there is that above mentioned law of physics.

Rothwell and the orchestra surpassed themselves as to clarity of presentation in the Mastersinger Prelude, even though we regarded the woodwind episode as not having suffered if played a little brisker. Also the second violins stood out a little too much when the orchestra sounded the three themes. But these are minor points, for the performance was, as we remarked before, stirring. Mr. Rothwell must be congratulated, as also the players, for the working out of thematic and dynamic details in the two works. Also the Mendelssohn concerto was finely accompanied, Mr. Bennet singing on his horn.

Kathleen Parlow would really be "the greatest living woman violinist" if her tone were as good as her truly classic style of playing. What we mean is, that our conception of that Jeanne d'Arc of the bow, deserving such an attribute, presumes larger, warmer, more colorful and purer tone than Miss Parlow produced. Not that Miss Parlow lacks feeling. Only her tone does not sufficiently or at all times convey it. She gives an admirable reading of the work, aristocratic in its finesse and care for perfect detail work. Octaves, arpeggios, trills, minute care for tonal shadings, nothing is missing in them. Her tempi are ideal. We could always enjoy hearing her play, because she is artistic, chaste in her taste that declines to appeal to "popular playing." Above all her style, her conception of the work, is impeccable and she won forcefully on that basis. At both performances she was enthusiastically greeted by the large audiences.

Jules Lepske, gifted member of the first violins, Philharmonic Orchestra, will be heard in the Bruch G minor Concerto, at the coming Sunday Afternoon Popular Concert. For the same program Mr. Rothwell chose Finlandia (Sibelius), Carnival Overture (Dvorak), Dance of the Nymphs and Satyrs (George Schumann), Egyptian Ballet (Lugini), and March to the Cathedral from Wagner's Lohengrin.

Ilya Bronson, solo cellist of the Philharmonic Orchestra, is to be soloist at the following pair of symphony concerts, playing the Volkmann A minor concerto, opus 33. We are glad for this selection, and would also wel-



Joseph Zoellner, Jr.

come the D minor symphony of that composer, of whom Arthur Nikisch thinks very highly.

Attendance records of the splendid chamber music series by the Zoellner Quartet were broken at their last appearance. Puccini's Tosca was given the same evening, so that we have to quote our friend, Mrs. Bertha McCord Knisely of the Los Angeles Record, who writes about the concert. "The Zoellner Quartet, in the third concert of the season by this fine band of strings, gave an unusually attractive program this week at Ebell Clubhouse. The Beethoven quartet, opus 8, No. 1, one of the early Beethoven creations, which are more regular and purely musical, is one of those lovely, restful things that calm the fevered brain as nothing else can. The Zoellners played it with excellent taste and the spontaneity that comes from many performances of a work.

"A Gliere quartet, opus 2, in A major, was a decided contrast to the Beethoven in form and harmonic structure. It was delightfully played. The novelty of the evening was the Goossens suite for two violins and piano—light, harlequinlike, in modern tonal dress. The most serious criticism to be made in this was a lack of balance in the violin tone. Amandus Zoellner at the second stand played with too much volume for the first violin in the hands of Antoinette Zoellner. The piano (Joseph Zoellner, Jr.) was accurate and fluent, but not colorful. This number, however, won much applause, and required an encore. Very effective was the Godard Mid-night for two violins and piano. At the close of the program the quartet played a charming arrangement of the Lynski Berceuse."

Next Monday, January 30th, the Zoellners will play their fourth program, including a quartet by Ravel which found its premiere at one of their concerts in Brussels.

Marvine Maazel, the talented New York pianist, announces the program for his local debut, January 31st, at the Gamut Club. He will play Chaconne (Bach-Busoni); Gavotte (Gluck-Brahms); Ballade D minor (Brahms); Rhapsody G minor (Brahms); four Preludes, Sonata B flat minor, opus 35, Nocturne, E flat major, Waltz, A flat major, Berceuse, Scherzo, C sharp minor (Chopin); The Lark (Glinka-Balakirev) from Triakontameron—Old Vienna, Resignation, Little Tango Rag, Music Box, Nocturnal Tangier (Godowsky); Valse de Mephisto (Liszt).

Tuesday evening, this week, Mr. Maazel will be the soloist at a musical soiree given by George Birkel at his city residence.

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A veritable "music week" had been sponsored by the Fitzgerald Music Company during the seven days just past, when twenty-three concerts were given under their auspices here, featuring Raymond Harmon, tenor, Glen Ellison, tenor, Anne Ebert, violinist, Miss Penelope Davies, and last but not least, Henry Souvaine, the accomplished pianist. These concerts, revealing also the remarkable musical intelligence and finesse of the Ampico, proved of great educational value, as we had occasion to note during the one given at Trinity Auditorium, when Mr. Souvaine and Miss Davies found an attentive and genuinely appreciative audience. It was a happy thought of A. C. Yunker of the Fitzgerald Music Company, who improvised the part of impresario that week, to have Mr. Souvaine speak about the relation of popular and classic music, for it gave Mr. Souvaine good opportunity to make converts for better music.

Next Tuesday Ilya Bronson, cellist, and May Macdonald Hope, pianist, will be soloists at the Hollywood Community Chorus sing. Mrs. J. J. Carter, president of the chorus, evidently knows how to interest our best musicians in her work.

Olga Steeb is "working" her way East on the keyboard. She is booked for thirty-seven concerts between now and April and the chances are that this figure will grow by eight more before she returns to her new home on South Wilton Place. Anyhow it will keep Concert Manager C. E. Hubach, Miss Steeb's husband, from being lonesome. It will keep him counting.

Tamaki Miura, the Japanese prima donna, was guest of honor at a reception tendered her by the Wa Wan Club, Mrs. Grace Widney Mabey, president.

Elsie Manion, the excellent young violinist, an artist pupil of Gregor Cherniavsky, filled three engagements last week, playing before the Wa Wan Club, Cosmos Club and Reciprocity Club.

Dr. Ray Hastings, the well known organist of the Philharmonic Auditorium—so we are told—wakes up at night of late dreaming of Tosca, Santuzza, Marguerite and other operatic divas. He was hard worked during the San Carlo Opera season.

Monday, February 6th, the Los Angeles Trio will offer the Mendelssohn D minor Trio, and the F minor Trio by Dvorak, so seldom played. Miss Hope and Mr. Lubovski are to be heard in the Franck sonata, a request number.

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CONCERTS FOR THE MONTH OF JANUARY

Fifth Popular Concert—Sun. Aft., Jan. 1st, at 3:15 P. M.

Soloists—Claire Forbes Crane—Pianist

Sixth Symphony Concert—Fri. Aft. and Sat. Eve., Jan. 6-7

First Performance of Charles Wakefield Cadman's Oriental Rhapsody "Omar Khayyam"

Sixth Popular Sunday Aft. Concert, Sun., Jan. 15th, 3:15

Soloist—Jules Lepke—Violinist

Seventh Symphony Concert—Fri. Aft. and Sat. Eve., Jan. 20-21

Soloist—Vernon Parlow—Violinist

Seventh Popular Sunday Concert—Sun. Aft., Jan. 29th, 3:15

Soloist to be announced later

OUT OF TOWN CONCERTS

Pasadena High School—Second Symphony Concert—Jan. 13

Pomona College, Claremont—Symphony Concert—Jan. 28

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Gertrude Ross, well known California composer-pianist, and Maurice Stoloff, Russian violinist, will present a most unusual joint program before the Pasadena Shakespeare Club Tuesday afternoon, January 24th. The program will feature the piano and violin compositions of Mrs. Ross, the latter being still in manuscript, and groups of violin numbers by Russian composers.

Interest centers in the announcement that Henri La Bonte, the famous tenor, who is well known in Los Angeles, has decided to reside here and is making preparations to open a studio at once. Mr. La Bonte has appeared in concerts with many of the foremost artists of the world, including Mme. Melba, Fritz Kreisler, Mme. Alda and scores of others, and has been the soloist with most of the leading symphony orchestras of America and England. His repertoire comprises practically all of the tenor literature as well as the standard and modern oratorios. Mr. La Bonte has been booked to appear before many clubs in Southern California and also plans a recital in Los Angeles.

A unique concert was given by the charming pianist, Gertrude Cleophas, on Thursday at noon, when she appeared before 800 of the employees of the Barker Bros. Furniture Company at their warehouse at Fifth and Hewitt streets. The piano was placed in the cafeteria and Miss Cleophas played to what she later declared was the most enthusiastic audience of her career.

Friday Peicke, musical reader, had a busy season this month. She appeared before the Alhambra Woman's Club, Culver City Woman's Club, Van Nuys Chamber of Commerce, Los Angeles Country Club, Corona Woman's Club, and during the National Fur and Ware House Association convention at Catalina.

Music at the Theatres

At the California this week's music is highly pleasing in choice and presentation. Elinor offers a fine reading from Verdi's *Travatore* which he imbues with dramatic fire. A novel effect is achieved in the Anvil Chorus which features musicians in striking costume wielding the hammers. This number made a strong expression, but found a close second in a lovely performance of Schumann's *Traumerei*. Mr. Elinor has arranged it for strings and French horn only, and has been very successful in this instrumental effect. Miss Grosser leading the violins and Mr. Vincent de Rubertis, first French horn, add decidedly to the success of the number. Fascinating indeed is a striking syncope which opens with an excerpt from Puccini's *Madame Butterfly* score and then leads over into the aria, *Oh, Glorious Day*, which finds a charming rhythmic arrangement, novel and artistic. Next week Elinor offers selections by Wagner, Blon and Bucalossi.

At Grauman's Theatre we listened to an excellent all-Wagner program under Misha Guterson's baton. It hardly needs a detailed review, for it was greatly enjoyable in its entirety. Mr. Guterson opened with the *Rienzi Overture*, followed by the *Ride of the Valkyries*, the *Lohengrin Prelude*, *Love Death from Tristan*, and the *Tannhauser Overture*. As a special feature the violins offered *Walter's Prize Song*, beautifully played. The concert was one of the most impressive offerings given at that theatre and as such very enthusiastically received by the public.

To Theodore Gerdohn, the Russian composer-violinist of our city, is the coming program, devoted to Slav music, dedicated. This program includes the *New World Symphony*, compositions by Mr. Gerdohn and the *March Slav*.

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BEAUTY OF TONE OF UTMOST IMPORTANCE IN ARTISTIC PIANO PLAYING

Exceedingly Instructive and Interesting Comments on the Principles of Tone Production and the Influence of Vibration Upon Music

By THILO BECKER

(Specially Written for the Pacific Coast Musical Review.)

EDITORIAL NOTE:—Within less than two months three prominent pianists of the younger generation, Lester Donohue, Olga Steeb and Claire Forbes Crane, won distinct successes. All three are pupils of Thilo Becker, the noted Los Angeles master-teacher, himself an eminent pianist. From Mr. Becker's studio a long line of splendidly equipped pianists has gone forth, among them Mildred Jamison, Shibley Boyes, Edward Schlossberg, Paula Schramm, Blanche Rogers Lott, Joseph Rickard, Adelaide Gosnell and Colin Campbell, winning for their teacher national prominence. For this reason the Editor believes that the following lines secured from Mr. Becker will be of wide interest and value not only to pianists but generally, specially as they deal with tone production, a pianistic asset the Becker pupils possess in a high measure. Moreover, they sound a spiritual message indispensable to higher musicianship and deeper love of music.



PROFESSOR THILO BECKER
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hammers against strings. How to obviate the resultant staccato effect, how to connect tones in spite of such a hammer action, is the problem which I consider paramount.

This problem cannot be solved mechanically alone. Tones must be joined in the mind before they can be joined on the instrument. The inner sense of hearing, if trained, will instinctively guide the hands and fingers to a correct muscular action. Correct muscular action means self-control in the application of inner force to the keys. If the inner force is applied abruptly, a disturbance in the continuity of tone, of the legato effect, results. To avoid this, concentrated listening is necessary.

In an article on diction Delsarte says: "The voice must not be jerky. Hence we must keep jealous watch over ourselves. The entire interest of diction arises from a fusion of tones. The tones of the voice are sentient beings who love, hold converse, follow each other, and blend in a harmonious whole."

This is excellent advice for the pianist also. If you strike the keys, sound dies; there is no lingering vibration, no resonance. But if you draw forth the tone, sound sings and reverberates.

Avoid hurry when dealing with tone; take time to listen. Make your tone broad. Never deduct from sound, never contract it. Discard the surface tone; listen for the tone within the tone. The secret and glory of tone is its endlessness.

Tone production in piano playing presupposes a knowledge of the principles of balance, movement, and, what I might call vitalization, or the application of inner force to the keys.

Balance means supported weight. In singing passages the weight of the hand is supported by the keys, a complete surrender of the arm weight to the keys takes place. This joining with the instrument should be not alone physical; there must be an intimate sense of mental union.

When movement occurs, the weight of the arm is shifted from key to key, each new key representing a new base of support, exactly as the weight of the body is carried forward in the action of walking. This forward movement must be even and continuous, and is

regulated by our inner sense of tone connection. Continuity of thought expresses itself in continuity of movement.

Control of movement is very difficult, and requires long and watchful training. It means also the gradual elimination of what is inharmonious in our nature, of what disturbs and scatters our mental forces and prompts to hasty action.

Relaxation is passive in character; weight alone cannot serve as a vehicle of expression. The will to express energizes. Like an electric current, force flows from the life principle within us and is communicated to the instrument. It is a linking of Spirit to matter, the inner seeking embodiment in sound.

To control this vibrational flow, the body must be brought in complete subjection to the mind, and rendered capable of responding to states of feeling without a disturbance of that equipoise the absence of which makes artistic expression impossible and endangers quality of tone. Feeling without self-control is a destructive force.

When practicing tone production the student should observe the following rules:

Sit rather low, allowing the arm to gently slope toward the elbow.

Keep the shoulders relaxed, do not contract. Raising the shoulders draws the weight of the arms away from the keys.

The elbow should be passive and heavy. It is an important center of gravity. To turn it outwards means to disturb the balance of the arm.

The wrist, on the contrary, is an active joint, the directing agent of the forearm and hand. On no account let it drop. The hands must be soft and flexible. Do not harden the hand by assuming an arched position. A hard hand means a hard tone. Liszt used to say to his pupils: "Gentlemen, please—no bones." A yielding hand is not only the result of training, but of a loving and sensitive nature.

Do not curve the fingers in melodies. Keep the thumb very loose and let it hang below the keys. It is not wise to hold the back of the hand absolutely level. Tip it slightly towards the fifth finger. This is in line with the natural tendency of the hand. Lifting the fingers is almost eliminated in melody playing.

All extensions and contractions of the hand, all changes of position are to be effected quietly, without hurry. In the act of crossing move in curves rather than in straight lines.

The above rules are for the advanced student, and refer principally to the melodic side of piano playing.

Tone is a spiritual product, the concrete expression of vibratory forces acting upon and resident within the soul of man. Man is indissolubly connected with the Source from which all spiritual energy flows. This energy is vibratory in character. We live and move and have our being in an ocean of vibrating atoms. Man is the recipient of this vibratory energy according to his capacity to vibrate himself to it. The more developed his consciousness, the greater his power to respond to spiritual vibration.

"What has this to do with music?" you ask. Everything, for cosmic vibration is also cosmic sound. All creation is vibrating in accordance with the laws of universal Harmony, of which we are a part.

This vibration is transferred to mankind. But the great masters of music received it in vaster degree. They were endowed with natures keenly alive and responsive to cosmic sound. To bring their thought to life, we must infuse into the sounds, represented by the notes of the printed page, the vibrations of our own soul-life.

The education of the musician, therefore, means far more than the mere occupation with an instrument. It means a life given over to constant converse with the divine Being, a life dedicated to the service of man, to the amelioration of wrongs which, particularly in our time, fill the earth with unutterable woe.

A new era has dawned; everywhere the stirrings of a new life are felt. Music, being vibratory in nature, partakes in large measure of this life, and is destined to play a greater part than ever before in leading men and women into a deeper realization of eternal values.

To deliver the message of the masters of music, interpreters endowed with spiritual fervor are needed. Impassioned tonal utterance is born of feeling which is intense, urgent, deep and strong. Feeling is the expression of vibrational force. The musician must forever keep in touch with the great Center from which vibrational force is derived.

THILO BECKER.

Los Angeles, January 20, 1922.

EAR TRAINING AND DIATONIC HARMONY

The Extension Division of the University of California will start two new courses in Rudiments of Music and Ear Training, and Diatonic Harmony, on Monday evening, January 23rd, at the Emmanuel School. The former course will include practice in sight reading and dictation, symbols and terminology, clefs, rhythm, major and minor modes, and principal modes. "The definite co-ordination of the ear and brain is the foundation for all musical study, whether in the technic of singing, in the playing of an instrument, or in the study of composition and the theory of music," said Florence Guppy, the instructor. The class in Diatonic Harmony will study the laws of harmony and principles of chord connection, harmonic series, spacing, inversion, cadences, harmonization of melodies and secondary triads.



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THE LONDON STRING QUARTET

Returning to give what will probably prove one of the most joyous concerts of the season, the London String Quartet will be heard Sunday afternoon, February 5th, at Scottish Rite Auditorium, under the management of Jessica Colbert. The Londoners have been playing to packed houses throughout the Hawaiian Islands, where they have been touring since December, and the interest in their return to San Francisco for a single concert is very profound. The program for this coming appearance has been compiled with a view to meeting the popular request for the presentation of the composition of H. Waldo Warner, entitled the Pixy Ring, which has won distinction in the East, and the number by Debussy, Quartet for Strings in G minor, op. 10, and also Beethoven's Quartet for Strings, op. 59, No. 2, in E minor, are included in this program, as the London String Quartet hold the reputation of being master interpreters of these two composers' work.

HILLMAN-PRICE CONCERT SOCIAL EVENT

On February 14th Madame Vought will present Jack Hillman, baritone, and Marie Partridge Price, soprano, in a joint recital in the ballroom of the Fairmont Hotel. Benjamin Moore will be at the piano. This recital will be one of the big social events of the season. Among those taking boxes and acting as patronesses are: George F. Cameron, Charles W. Camm, Edith Drown, Clara L. Folger, H. Edward Gedge, W. B. Hamilton, Howard Hamilton Hart, Frank C. Havens, D. C. Heger, Axton F. Jones, Elizabeth Knight, Ossum Latrobe, Harry Manville-Wright, George A. McGowan, Charles C. Moore, James Rolph Jr., William T. Sesnon, Harry H. Scott, Alfred Sutro and Miss Edith Hecht. There will be a daisant after the concert. Tickets are on sale at Sherman, Clay & Co.

AN INTERESTING RECITAL

A very interesting recital was given in the ballroom of the Fairmont Hotel on Tuesday evening by Miss Leona Spitzer, pianist, and Miss Irene Fremont, mezzo-soprano, under the direction of Madame Vought. Miss Spitzer, whose exceptional talent has raised her to the concert stage, made her second appearance in San Francisco, coming here from San Jose. She chose for interpretation Chopin's Concerto in E minor, playing the three movements with fine intelligence and expression and finished by playing Andante Spianato and Polonaise in E flat major by the same composer, which brought an enthusiastic encore. The rapidity of Miss Spitzer's rise to the artist class is a distinct tribute to George Kruger, who directed her studies.

Miss Irene Fremont, pupil of John Whitcomb Nash, also delighted the guests with her artistic rendition of Saint-Saens' My Heart at Thy Sweet Voice, from Samson and Delilah. She has a wide range and a pleasing personality and her voice gives promise of great possibilities. Miss Fremont was accompanied by Betty Gaddes, who proved herself an able and sympathetic accompanist. Misses Alice Thompson, Bernita Bertram and Evelyn Jones were like visions from Fairyland in their artistic toe ballets that concluded the program.

Madame Vought announces Jack Hillman and Marie Partridge Price as the artists for her next concert at the Fairmont Hotel on February 14th, at 8:20 p. m.

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Serenade, Opus 7..... Strauss
Symphony No. 1..... Mahler

The London String Quartet

Sunday Afternoon, February 5
Scottish Rite Auditorium

Program

Debussy..... Quartet for Strings in G Minor, Op. 10
H. Waldo Warner..... The Pixy Ring, Op. 23
Beethoven
..... Quartet for Strings, Op. 59, No. 2, in E Minor
Prices \$2, \$1.50 and \$1.00

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CELLIST

Tuesday Evening, February 7
Scottish Rite Auditorium

Program

Arnold Schoenberg..... Verklarte Nacht, Op. 1
Dvorak..... Quartet in F Major, Op. 96 for Strings
Boccherini..... Quintet in C Major
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GRAND OPERA SEASON

(Continued from Page 1, Col. 4)

vocal art Mr. Royer would do well to practice the science of repression instead of permitting his voice, beautiful though it be, to come forth in all its strength and power. In Josephine Lucchese Mr. Gallo brings us a young, charming and poetic Gilda. Her voice is not of the most flexible timbre, but she sings with love for her work and evidently sincere purpose which is somewhat hampered by faulty training. Technically she does not reach those heights which so many Gildas attain in the Caro Nome aria. However, her audience was grateful to her and gave her a genuine ovation after her aria. We shall look forward to her future appearances with interest.

Pietro de Biasi with his usual dependability sang the role of Sparafucile, while Anita Klinova, Natale Carvi, Antonio Canova, Frances Morisini, Joseph Tundisco and Edith Makie rounded out the cast. Again the ballet gained distinction while Gaetano Merola conducted in a masterly fashion showing his thoroughness by keeping an eye upon everybody on the stage as well as upon his orchestra. There are few better conductors than Merola.

The outstanding feature of the Mme. Butterfly performance was the always interesting and enjoyable performance of Tanaki Miura in the title role. There is hardly anything to be added at this time to Mme. Miura's performance except that continued observance of her singing and acting does not diminish the interest one entertains in her performance. More than ever does it become evident that Mme. Miura is an ideal Cho Cho San and her inimitable expression and deportment is so unique and true to life that it is difficult to imagine anyone else in the part. The other roles were in capable hands, but form such a minor part in comparison to the title role that a detailed review is hardly necessary. Scenic equipment and orchestra were excellent and Ernesto Knoch conducted ably.

The repertoire announced for the second and final week of the engagement is as follows: Sunday night, La Traviata; Monday night, Tosca; Tuesday night, Lucia di Lammermoor; Wednesday matinee, La Boheme; Wednesday evening, Lohengrin; Thursday night, Carmen; Friday night, Faust; Saturday matinee, Butterfly; Saturday evening, Aida. Those really interested in grand opera and anxious to become thoroughly familiar with the music and roles should not permit such an opportunity to pass without taking advantage of hearing these works presented in careful and conscientious fashion at prices within the reach of everybody.

Mr. Gallo is entitled to much credit for his enterprise in sending this organization throughout the United States at such reasonable prices, and students who can not afford to buy orchestra seats ought not to feel ashamed to go upstairs, for to hear these operas presented by competent artists represents an education in itself.

SYMPHONY CONCERT

(Continued from Page 1, Col. 2)

invariably miss the electrifying finish. Mr. Hertz never fails to build up his climaxes with a proper sense of proportion and consequently he never fails to secure the desired effect, except with those incapable of understanding or appreciating the art of conducting. In no work has Mr. Hertz a finer opportunity to display this side of his genius than during the performance of Strauss' Death and Transfiguration and for this reason he attains beauties of expression and thrilling dramatic and tragic effects which are lost when this work is heard under less auspicious leadership. It is easy enough to beat time, but to imbue a body of musicians with the spirit of expression and emotion is something only the greatest symphony conductors are capable of, and Mr. Hertz belongs to those who can express themselves through the medium of their orchestra.

ALCAZAR

More mysterious than The Bat and more amusing than Up in Mabel's Room is The Haunted House, which the Alcazar will present for the first time in the West beginning Sunday afternoon, January 29th. This play has been aptly characterized as "the comedy with a shiver" and it contains an appeal to the risibles and a sufficient number of thrills to make it by all odds the most enjoyable offering of the season. Filled with startling, puzzling incidents which add to the

strange and unusual complications which develop in quick succession, it keeps the audience on edge with suspense and excitement. The comedy is both continuous and contagious. Just as an exciting incident has aroused and stirred the spectator, he is transported immediately into a gale of laughter by the introduction of some ludicrous situation.

Even before there is an opportunity to recover his complete equilibrium another mysterious revelation has piled up to add to the excitement of it all. The Haunted House was written by Owen Davis, which is sufficient guarantee of its entertaining properties. The Alcazar players will be found attractively cast with Gladys George and Dudley Ayres in the leading roles and a particularly important characterization going to Ben Erway. In the support will be Anne Berryman, Charles Yule, Marie Dunkle, Richard C. Allen and Ned Doyle.

This week the Alcazar is introducing its new ingenue, Anne Berryman, with the production of The Beautiful Liar. An amusing comedy cleverly constructed, the play is serving as a good drawing card. Gladys George and Dudley Ayres have the principal parts.

THE GALLI-CURCI CONCERT

Galli-Curci, the super-singer of the age, will appear in San Francisco on Sunday afternoon, March 19th, in a special song recital at the Exposition Auditorium under the management of Selby C. Oppenheimer, supported by Manuel Beringuer, flutist, and Homer Samuels, pianist.

Galli-Curci is one of the few celebrated singers whose training has been many-sided and liberal. At the age of four she played the piano for the great Mascagni, who encouraged her musical ambitions. At sixteen she was a prize winner at Milan, in harmony and piano, and she began shortly after to sing. She taught herself, and at the same time gave lessons and studied languages and literature. She sings in six languages, English, Italian, French, Spanish, German and Russian, and most of these she speaks perfectly. She is a charming conversationalist, be the topic politics, fashions, music or spiritualism.

Galli-Curci is the type of woman who could have succeeded in anything that she set out to do, and, withal, this singer, who has risen to great heights, and who commands the respect of millions the world over, is as simple and modest as the girl just out of school. Those who know her intimately will tell you that she is just—Galli-Curci.

STANFORD ORGAN RECITALS

The following programs will be rendered by Warren D. Allen, organist of Stanford University, during the week, beginning Sunday afternoon, January 29th: Entree du Procession (Harry Benjamin Jepson); (from the Second Sonata—A Pageant for Organ); Scherzo-Caprice (F. H. H. Candler); Loch Lomond (Scotch air) arranged by (Edwin H. Lemare); March for a Children's Festival (Eric Delamarter). Tuesday, January 31, at 4:15 p. m.—Sunday's program will be repeated. Thursday, February 2, at 4:15 p. m.—Passacaglia and Fugue in D minor (Daniel Gregory Mason); Carrillon, Toccatina, (Eric Delamarter); La Zingara, Cortege (Harry Benjamin Jepson).

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Deposits	98,201,200.02
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,650,000.00
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VOL. XLI. No. 19

SAN FRANCISCO, SATURDAY, FEBRUARY 4, 1922.

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EIGHT THOUSAND PEOPLE ATTEND GLUCK-ZIMBALIST CONCERT

Noted Soprano Displays Charming Personality and Captures Her Hearers With Her Graciousness and Magnetism—Her Vocal Art Still Exhibits Numerous Faults—Zimbalist Returns With Additional Maturity, Breadth of Style and Increased Technical Skill

By ALFRED METZGER

No matter how experienced one may be in matters musical every now and then one receives a surprise that upsets all calculations based upon a judgment that should prove more accurate because it is usually formed through years of experience in musical affairs. One of these surprises confronted us when, entering the Exposition Auditorium last Sunday afternoon during the Gluck-Zimbalist concert, we discovered nearly eight thousand people, almost filling that huge place. If anyone had told us beforehand that Alma Gluck and Efrem Zimbalist would crowd the auditorium to such an extent we would surely have ridiculed such prediction. And we would not have been skeptical, because we did not believe these artists worthy of support, but because their past record in California did not justify to assume that they have become sufficiently popular to attract such universal attention.

In the past even the Columbia Theatre was adequate to hold the strictly musical audiences that patronized these two artists. Now, after four or five years, without

Civic Auditorium, it would be impossible to cite a greater reason why this city should have an adequate concert hall and opera house, and every one of us interested in music must hang his head in shame that among the many wealthy citizens who always want to be regarded as public spirited there is not ONE sufficiently generous to see to it that the city's musical wants are properly fulfilled.

The opening number of the program was Grande Concerto in D minor by Vieuxtemps, interpreted in masterly fashion by Efrem Zimbalist with Harry Kaufman at the piano. It was rather a ponderous and not exactly a contrasting work to chose as an opening number, and since the inclement weather played havoc with the strings the long drawn-out tones and sustained character of the first two movements were not favorable toward showing Zimbalist's virtuosity in its highest form. There were occasional deviations from the pitch for which Zimbalist was not responsible and which in shorter pieces could have been remedied before it was

during the four years of her absence she has increased her capacity to sing below the pitch. She still possesses extraordinary personal charm. She dresses with taste and picturesque daintiness. She deports herself with appealing grace and graciousness, and indeed her success with her audience is entirely due to the personal appeal of her style. But vocally she does not satisfy those of us who demand the utmost proficiency from an artist of reputation. Far be it from us to be captious or fault-finding. Such hypercritical attitude is not according to our nature. But we feel that we owe our readers an accurate detailed account of a concert, and if our noted artists cannot meet the requirements of thorough artistic demands, then we might just as well stop talking about musical culture and efficiency among advanced students.

Now as far as we are concerned we find that Mme. Gluck evidently has not grasped some of the fundamental laws of voice production and for this reason her tones lack pliancy, flexibility and resonance. Her tone production sounds as if she carried her chest tones up to the middle and high positions. This peculiar deficiency also creates a certain flatness of tone that constantly brings her voice below pitch and that sounds most unpleasant to one accustomed to the best style of singing. That under such conditions Mme. Gluck is able to enunciate clearly is one of the things we cannot understand, and yet we could hear every word she sang. It seems unbelievable that an artist with the personality and opportunity of Alma Gluck as well



Famous Operatic and Concert Artists Who Studied at Giacomo Minkowski's Master School of Song in Dresden and Berlin Prior to the War and Whom He Met During His Recent Trip to Germany

any special reason whatever, they are able to draw eight thousand people. We can only ascribe this sudden interest to two leading causes: First, judicious advertising on the part of Selby C. Oppenheimer, and secondly, to the fact that certain portions of the community formerly not interested in concerts have become suddenly sufficiently acquainted with music of a higher order to listen to artists of note. Many causes contributed to this wonderful increase of our concert audience, among them the symphony popular concerts, the music in the moving picture theatres, the increase in use of talking machines and records, the great multitudes hearing such artists as John McCormack, Schumann-Heink, Galli-Curci, Fritz Kreisler, and the Chicago and Scotti Opera Companies. The Civic Auditorium itself has been no mean factor in creating this vast musical public, for it gave the managers an opportunity to sell thousands of seats at the lower rates when formerly but a few hundred of such seats were sold. These thousands of people who up to now only had an opportunity to hear a few great artists who were considered the only ones able to attract such large crowds evidently took advantage of the opportunity to hear someone whom they have not heard before. It is proof that San Francisco has become possessed of a musical public of huge dimensions which occasionally will be drawn toward the

too late. However, the great violinist gave us a fine, musicianly and intelligent impression of this work. He has gained in maturity of thought, in breadth of tone, in smoothness of technic and in depth of expression. Mr. Kaufman, while a pianist of thorough musical accomplishments, is not sufficiently big in his conception to show off forcefully beside an artist of Zimbalist's stature. Nevertheless Mr. Kaufman gave an excellent account of himself.

Although the Vieuxtemps concerto puts great demands upon the shoulders of an artist Mr. Zimbalist's real growth became evident during his rendition of the Prize Song and his own arrangement of a Phantasy on themes of Rimsky-Korsakov's Coq d'Or. The first named work gave him a chance to exhibit the remarkable growth of breadth in his tone and bowing, and the latter revealed the excellence of his technic, specially during the first part of the work which brings out the famous aria in all its quaint and sensuous beauty. Occasionally two and three themes were heard at one time, and the harmonies as well as spiccato effects were simply delightful. There cannot be any question as to Zimbalist's distinction as an artist of the highest rank.

While Alma Gluck was in excellent voice, her high tones occasionally ringing out in bell-like clearness,

as with her material should be unable to produce a clear, free, limpid tone. But this is the third time we have heard her, and evidently she has not been able to improve her faults.

Mme. Gluck should be heartily complimented for her decision to sing in English. We have not yet changed our positive attitude toward the foolish habit of taking millions of dollars from the music lovers of America without giving them a chance to understand the words as well as the music of a song. A great genius does not write his music to fit certain words in foreign languages as so many seem to think. Modern music specially is written to fit any words as long as they are correct and symmetrical from a literary point of view. And also as long as they express beautiful sentiments in a fluent and easily flowing style. To ask a composer to write music to fit certain words exactly is to hamper his inspirational powers. Very frequently in the compositions of Wagner, Debussy, Massenet, Strauss, etc., we find that the orchestra or piano intones entirely different themes from the one given to the singer. And we insist it is an imposition upon the American public to continue singing in foreign languages, when English, if properly enunciated, is just as beautiful as any other language with the single exception of Italian.

(Continued on Page 1, Column 1)

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TWENTY-FIRST YEAR

CHILDISH PUBLICITY

We recognize the policy of the daily press in paying attention to the lives of distinguished artists in whom the public takes a special interest. We can imagine that important events in their lives demand front page space and black headlines. But we cannot understand how such insignificant, childish and uninteresting incidents as those reported to have taken place in Chicago between Mary Garden and members of the Chicago Opera Association should be material for lengthy dispatches and reports to be continued from day to day in the daily press. Such affairs are surely poor publicity material from the standpoint of the press agent. They are still less adequate advertising matter for the artists included in these stories. It is too bad that the editors of the daily papers do not suppress such inane reading when it gets to their desks.

The principal object of these dispatches seems to be a silly squabble between Lucien Muratore and Mary Garden. In truth we do not believe half of what we read in the papers about prominent people. There are misunderstandings, little quarrels, disputes, and disagreements in every organization, whether it be musical, theatrical or commercial. To burden the columns of the daily press with these affairs is the silliest kind of propaganda. At rehearsals much is said which is forgotten afterwards. And if there really occurred any dispute between Mary Garden and Muratore we are certain that the former at least had no intention of seeing it in public print, and possibly had no idea it would have any after effects.

We can see the fine hand of a "friend" in all this. Usually a third person mixes himself or herself into the affairs of people of prominence and causes more mischief than an army of enemies. In an interview accredited to Muratore that artist seems to justify his attitude and all it says in that interview is that at one time or another he was not given a certain role he had studied, that he considered Miss Garden temperamental, and that although Mme. Cavallieri did not figure in this controversy nevertheless she advised him what to do. He confesses, however, that he receives \$2800 for each performance. Have you ever read a more inane and stupid reason for creating such a fuss? We have already said, and we say so again, that Miss Garden is specially fitted for her position. She possesses energy, courage and artistic judgment. She is a woman of

strength of character and fearless progressive spirit. She believes in giving the best that is in her and the best her association can afford. Of course, anyone in such a prominent position will make occasional "enemies," but if she did not she would not be worth the ground she is walking on.

The public regards the Chicago Grand Opera Association merely from an artistic standpoint. Herein it was successful at its last visit here, and it will be so again next month. It is a dignified, highly efficient and well conducted organization. It gives productions of the highest merit. It is considered from the ensemble point of view and not from the individual artist standpoint. If one artist leaves another will take his or her place. Caruso died last summer, much to the sorrow of millions of music lovers, but the Metropolitan Opera Company still exists, and two artists—Jelitzka and Chaliapine—have been crowding the houses this season. The Chicago Opera Association will bring us great artists—one more or less would not make the slightest difference as far as the public is concerned.

SAN CARLOS CONCLUDE OPERA SEASON

Excellent Organization of Experienced Artists Give Final Performances of Two Weeks' Season at Century Theatre This Afternoon and Evening

By ALFRED METZGER

This afternoon and evening the San Carlo Grand Opera Company conclude their two weeks' engagement at the Century Theatre with Mme. Butterfly and Aida respectively. For some reason the San Francisco music loving public did not patronize this well deserving organization in the same measure as previously. The cause cannot be ascribed to artistic deficiency, for the company is evenly balanced, contains a number of excellent artists and presents the old operas with satisfactory ensemble. In most instances the productions have been worth more than the admission charged. And yet the attendance has not been as big as it should have been. We can only account for this lack of patronage by blaming adequate advance propaganda and publicity. An opera season requires more advertising and more personal effort than an ordinary production. This is specially true when the Chicago Grand Opera Company and the Scotti Grand Opera Company have been using extraordinary means to concentrate public attention.

By stating that the Gallo season was not as liberally patronized as it deserved, we do not by any means intend to convey the idea that the public did not appreciate it. On the contrary, the attendance was fairly good, the Mme. Butterfly performances being crowded, and no doubt there were no financial losses, but the usual crowded houses at all performances, as has been the case on the two previous visits, were this time not in evidence. We do not think that it was wise on Mr. Gallo's part to include Lohengrin in the repertoire. Unless this opera is presented with all spectacular, orchestral and vocal features it cannot be possible to give it an adequate performance, notwithstanding the proficiency of Ernesto Knoch as conductor, the fine vocal skill of Anna Fitziu as Elsa, and the vocal ability of Romeo Boscacci as Lohengrin, Joseph Royer as Telramund and Pietro de Biasi as King Henry. Besides if Lohengrin is not sung in German it should be sung in English, for there is no excuse whatever to sing it in any other language.

The best performances of the engagement were La Boheme with Anna Fitziu, Giuseppe Agostini, Sofia Charlebois, Mario Valle, Pietro de Biasi and Natale Cervi; Tosca, with Anna Fitziu and Mario Valle, Gaetano Tomasini not being a strong Cavaradossi by reason of his vocal deficiency; Mme. Butterfly with Tamaki Miura. Miss Fitziu revealed specially fine artistic characteristics on this occasion, being in excellent voice, and showing marked improvement in her histrionic art. She proved an exceptionally fine attraction. Another artist who made numerous friends during the engagement was Josephine Lucchese, who sang Lucia, Traviata and Rigoletto with sincerity and pleasing vocal accomplishments. She combines personal charm with a voice of excellent possibilities and no doubt will rapidly forge ahead in her chosen career. Agostini continues to be a genuine artist and one of the very best operatic tenors we know. He sings and acts with an ease and naturalness that is truly delightful and it is a pleasure to watch his performances.

Gaetano Merola gave us additional opportunities to admire his masterly conducting. He is thoroughly proficient in the art of ensemble direction and knowing every note in the score he is able to distribute his attention among orchestra, chorus and soloists. Any performance presided over by Merola is necessarily worth while watching. Ernesto Knoch, the regular conductor of the company, reveals many musicianly qualities and gives the impression of being an experienced and enthusiastic leader.

The Mme. Butterfly of Tamaki Miura is always interesting and does not lose by repeated hearing. She pleases us more in this role than anyone else we have heard in it, and that is possibly due to her individuality of style and coyness of expression. Among the performances not as thoroughly pleasing as the rest must be included Carmen with Nina Frascani, who neither in voice, action nor interpretation seemed to grasp the artistic possibilities of the role. The bright spot of the

Thursday performance was the appearance of Mme. Stella Jelica as Micaela, who made an excellent impression, of which we shall speak at length next week, not having the necessary space at this time. Faust, too, is somewhat too pretentious a work to be presented under less than thoroughly complete artistic auspices. Big orchestra, fine chorus, brilliant scenic equipment, complete ballet, etc., being necessary to give the opera an adequate presentation. Sofia Charlebois, while no doubt a conscientious artist whose enthusiasm is worthy of commendation and whose personal appearance adds to any company, still is not able to carry through a performance all by herself. Aida was incomplete for the same reasons, lacking in spectacular and orchestral magnitude. Although Blanca Saroya possesses an excellent voice and is a regally appearing artist, and Joseph Royer possesses a resonant baritone voice, there was lacking among the leading artists an element of dramatic fervor which is necessary to make Aida a satisfactory production. La Forza del Destino belongs to those old operas which would not be missed if taken entirely from the repertoire of modern companies. It is too lengthy and lacking in contrasts and action. It is almost impossible for an artist to do anything with the role and since the soprano has practically the monopoly of the opera it requires an artist of unusual greatness to carry the role without creating a sense of monotony.

During the coming week the San Carlo Grand Opera Company will appear at the Century Theatre, Oakland, and we trust that the Oakland people will realize the fact that for the prices charged it is impossible to listen to opera presented in better fashion than is done by this organization. There should be thousands of opera lovers on both sides of the bay just eager to take advantage of hearing opera so well presented at such reasonable prices, and if they miss this opportunity they will have to pay from two to three times the prices to hear opera presented better than is the case with the San Carlo Grand Opera Company.

TWO SOLOISTS AT CALIFORNIA THEATRE

Hermine West, Soprano, and Henry Souvaine, Pianist, Together With the California Theatre Orchestra Under Heller's Baton, Give Fine Treat

The Sunday morning concert at the California Theatre last week proved a specially important occasion, inasmuch as two soloists were featured on the excellent program. Although rain and snow fell throughout the morning the usual audience of three thousand was present and showed itself much pleased with the morning's offering. Owing to the length of the program some slight changes had to be made. Hadley's Angelus from his third symphony was omitted while Hermine West sang the second number on the program instead of the fifth, while Mr. Souvaine came on fourth place.

Miss West sang The Hall of Song aria from Wagner's Tannhauser and impressed her hearers with the big-ness and sonority of her voice and the conciseness of her enunciation. She is a dramatic vocalist of much vigor and sings with the assurance and conviction of one used to public appearances. She received enthusiastic applause and had to respond to an encore.

Mr. Souvaine was in excellent mood while interpreting the Tchaikowsky D minor concerto. He played with judicious expression, exhibited a fine and fluent technique, showed originality of style and was absolutely correct in his attacks and phrasing, throughout the performance. The artist alternated with the Ampico in playing certain passages, thereby showing the skill of the performer as well as the verisimilitude of the instrument, and here we must give Mr. Heller the full measure of our admiration for his accuracy in conducting, for it is not easy to conduct partly the performance of a human artist subject to changes, and that of a mechanical instrument which does not change. The performance was interesting as well as artistic.

The orchestra numbers, excellently interpreted, were: La Princesse Jaune Overture (Saint-Saens), and the Flying Dutchman Overture (Wagner), the latter surprisingly well performed. Leslie V. Harvey gave an unusually expressive interpretation of Nevin's Narcissus on the organ, for the opening number of the program.

EDNA SWANSON VER HAAR AT CALIFORNIA

Edna Swanson Ver Haar, noted Swedish contralto, will make her first appearance in San Francisco tomorrow morning at the California Theatre where she will sing My Heart Is Weary by Goring-Thomas and O Love, Thy Might from Samson and Delilah by Saint-Saens, with Herman Heller and his California Theatre orchestra.

Since her first professional appearance four years ago Mme. Ver Haar has grown steadily in popular favor. During this time she has appeared with leading orchestras and choral societies with unvarying success. During the past season she sang in Sweden as soloist with the Swedish Choral Society of Chicago and achieved a sensational personal and artistic triumph. This series, which included forty concerts, was marked by a continuous ovation for the talented artist. Appearing in all of the principal cities of the country she was everywhere acclaimed the brightest star in the musical firmament.

Mme. Ver Haar is a woman endowed with great beauty as well as having as her inheritance a wonderful voice. It is a contralto voice but of splendid range and so high at times that it has the quality of a soprano. The California Theatre orchestra, under Mr. Heller's baton, will play: Gounod's overture, Mirella; Reverie, waltz by Waldteufel; The Four Seasons Suite by Jacoby and William Tell Overture by Rossini. Beethoven's Minuet in G will be played by Leslie V. Harvey as an organ solo.

GLUCK-ZIMBALIST CONCERT

(Continued from Page 1, Column 3)

Notwithstanding her clearness of enunciation and her charm of manner Alma Gluck also seems lacking in depth of expression. Her conception of Schumann's Sandman and Brahms' Message, for instance, was altogether too heavy and ponderous. There exists a certain lightness and sprightliness in these songs that demand a definite buoyancy of style which was lacking in Mme. Gluck's interpretation. It is, however, to her credit that she did not overburden her program with massive works which she would not have been able to interpret even as well as she did those selected for this occasion.

The greatest impression the artists made upon the audience was in the final group of songs in which Zimbalist played the obligatos. The simplicity of the three songs and the familiarity of the encores evidently appealed to the multitude and they found so much enjoyment in this exhibition of vocal expression that they gave the artists a great ovation. Miss Eleanor Scheib, Mme. Gluck's accompanist, revealed technical as well as poetic skill and proved herself competent to cope with her responsible task.

GIACOMO MINKOWSKI RETURNED FROM EUROPE

Distinguished Vocal Pedagogue and Composer Has Many Interesting Things to Tell About Musical Conditions in Europe

By ALFRED METZGER

Giacomo Minkowski, the distinguished vocal pedagogue, critic and composer, returned from Europe a few weeks ago and naturally we were anxious to hear about musical conditions abroad from one who was music critic on the New York American for many years, and so we went to see Mr. Minkowski and had a very pleasant chat with him. He certainly proved himself most enthusiastic about the musical atmosphere prevailing at present in Europe, specially in Germany. At the time he was there Arthur Nikisch, Felix Weingartner, Richard Strauss and Karl Muck were considered the greatest orchestral conductors of the day, but since that time Arthur Nikisch was removed by death, leaving only three truly great symphony conductors before the musical world of Europe.

Mr. Minkowski expressed himself specially delighted with the most recent works of Richard Strauss, including The Rosenkavalier, The Woman Without a Shadow, and Ariadne on Naxos as the outstanding operatic creations of the master. According to Mr. Minkowski these latest Strauss works overshadow in harmonic and orchestral luxury the great operas of Richard Wagner and, in some instances, appear beside the Wagnerian scores like the music dramas of the master of Bayreuth looked at the time beside the Rossini and Bellini works.

During fourteen weeks' sojourn in Berlin Mr. Minkowski heard seventy important musical events, including concerts by distinguished artists, symphony concerts and operatic productions. On one day he attended the performance of Beethoven's Ninth Symphony in the afternoon and a performance of Parsifal in the evening. He naturally visited his old home, Dresden, where he conducted a big conservatory, and discovered many valuable things which he left there at the time of the war. During his stay in Germany Mr. Minkowski heard many of his former pupils in many leading theatres throughout the country, and while his wine cellar did not reveal the spirits he expected to find, he was somewhat reconciled when meeting so many of his students who had achieved fame on the operatic and concert stage.

Among the former Minkowski pupils now among the most noted artists in Germany are: Carl Guenther (Municipal Theatre, Hamburg), Mara Hanschke (Municipal Theatre, Erfurt), Victor Hugo Heermann (People's Opera, Vienna), Hans Kaufmann (Municipal Theatre, Lehnitz), Hanns Lange (Royal Opera, Dresden), Adolf Loefgren (Dresden), Marta Manzer-Helzel (Karlsruhe), Emilie Muehler (Court Theatre, Hanover), Etelka von Nemeth (New York), Annalise von Normann (Dresden), Esther Osborn (Municipal Theatre, Hamburg), Maximilian Rossi (Court Theatre, Neustrelitz), Rudolf Salenius (Municipal Theatre, Halle), Karl Schmid-Bloss (Municipal Theatre, Berne), Paul Trede (Royal Opera, Dresden), Leopold Ullmann (Grand Opera Dessau), Anna Zoder (Dresden).

In Italy Mr. and Mrs. Minkowski were the guests of Mascagni in Milan, at a performance of his latest operatic success, Piccolo Marat (The Small Marat), at the Teatro Dal Verme. The principal role was sung by Ippolito Lazzaro, one of the best tenors of the day. Minkowski considers this latest Mascagni work the finest he has written since Cavalleria Rusticana.

The writer has known Giacomo Minkowski during a period of twenty-one years and he can vouch for his exceptional musicianship, his vast knowledge regarding vocal culture, theory, composition and, in fact, everything that appertains to the art of music. He has a sense of absolute pitch and is a critic of extraordinary faculties. He is one of the few music critics who actually know the very fundamentals of music and who are able to dissect a composition from the standpoint of the composer himself. We introduced Mr. Min-

kowski to H. B. Bosworth, who at that time was music critic of the Examiner, and through him he met Messrs. Barnaby and MacDonald of the Bostonians. We were present when he played his opera, The Smugglers, for the two great Bostonians, who became so enthusiastic during this audition that they immediately made arrangements for a contract to present his opera, which afterwards made a great success.

Following the success of The Smugglers Mr. Minkowski's reputation as composer became international. His operas, The Smugglers and The Fairest Woman, became successes in Europe and he himself became associated with Ernest von Schuck, the great Dresden conductor. Among his distinguished sponsors is Antonio Scotti, who repeatedly has recommended him to prospective vocal artists as the most efficient instructor.

During his visit in Germany recently Mr. Minkowski met a number of distinguished musicians, among them prominent orchestral conductors, who inquired after Alfred Hertz of this city. They all expressed their highest regard for our symphony leader and congratulated San Francisco upon the possession of a director who enjoys a world-wide reputation and who is regarded in Europe as among the foremost conductors of the day. Upon his return to San Francisco Mr. Minkowski was delightedly surprised to meet Walter Ferner, whom he used to enjoy as first cellist of the Berlin Philharmonic Orchestra, which he occupied during a period of twelve years.

Mr. Minkowski has reopened his studio in the Kohler & Chase building and is again teaching a large class of enthusiastic students. Being a past master in operatic repertoire and knowing the concert repertoire from beginning to end, he is able to not only teach the rudiments of vocal art from tone production to interpretation, but thanks to his experience, he is able to pre-



EDNA SWANSON VER HAAR
The noted Swedish Contralto Who Will Be Soloist at the Sunday Morning Concert of the California Theatre Tomorrow

pare students for a thorough public appearance. He is ably assisted in his work by Mrs. Giacomo Minkowski, herself a capable and experienced vocal instructor.

THREE SYMPHONY CONCERTS

The principal number programmed for the concert to be given tomorrow afternoon in the Columbia Theatre by the San Francisco Symphony Orchestra under the direction of Alfred Hertz, is the Symphony No. 1 in D major of Gustav Mahler. The scoring of this work calls for a greatly augmented orchestra, and is a splendid example of Mahler's virtuoso control over the resources of the modern orchestra. It is included on this week's program in response to numerous requests from patrons who were deeply impressed by its tremendous proportions at the first San Francisco performance of the work last season. Tomorrow's program also contains the Serenade in E Flat major of Richard Strauss, which is scored for wind instruments only, and the Prelude to The Deluge, played in memory of its composer, Camille Saint-Saens, who died December 16th last. In the latter number Louis Persinger will play the beautiful obligato allotted to the solo violin.

The regular Popular Concert next Sunday afternoon, February 12th, will contain as the principal feature

Rimsky-Korsakow's Scheherezade, which is probably one of the most popular works in the repertoire of the orchestra. Other numbers announced are Schubert's Military March, the Prelude to The Afternoon of a Faun by Debussy, Bizet's Carmen Suite, and the Grand Pas des Fiances from Glazounow's ballet, Ruses d'Amour, the latter composition containing a beautiful violin and 'cello obligato, which will be played by Louis Persinger and Walter V. Ferner, respectively.

The annual Members' Concert will be given next Thursday evening, commencing at nine o'clock, in the Palm Court of the Palace Hotel. These concerts are arranged each season in compliment to the members of the Musical Association, through whose generous support the continuation of the Symphony Orchestra is made possible.

SAN FRANCISCO TRIO SCORES SUCCESS

Extra chairs were placed in the Italian Room of the St. Francis Hotel on the evening of January 24th, in order to accommodate the large audience which gathered to hear the San Francisco Trio. This was the second concert of their series of three and was the means of attracting many of our well known musicians and music lovers who were noticed throughout the auditorium. The assisting artist on this occasion was Miss Rey Del Valle.

The opening number was the Mozart Trio No. 5, G minor, to which Mrs. Cecil Hollis Stone, pianist, William Larala, violinist, and William Dehé, 'cellist, gave a most sincere and noteworthy reading. The performers gave a spontaneous as well as poetic interpretation to the work, showing that they comprehended the true Mozart style of ensemble playing. The same highly artistic rendition was prevalent in their playing of Dvorak's Trio in F minor, op. 65. It was in this that each artist was able to reveal individual mastery of his respective instrument and co-operative musical thoughts.

The d'Ambrosio Concerto played by William Larala accompanied by Mrs. Stone, showed him at his best, for he exhibited a large and flexible tone. He played with great musical sense, unusual virtuosity and with conviction. The enthusiastic applause which greeted him at its conclusion was justly deserved. Mrs. Stone, too, was responsible for a great percentage of the success of this number, for she read the piano score with skillful technique and musical taste.

Rey Del Valle, the soprano, sang four lovely French songs most creditably. Specially charming to the most minute detail was Cesar Franck's Panis Angelicus, to which William Dehé supplied a faultless 'cello obligato. After her last number Miss Del Valle graciously satisfied her audience's enthusiasm with a charming little song entitled Le couer de ma mie, which she sang with archness and a most fascinating coyness. C. A.

MAY MUKLE WITH CHAMBER MUSIC SOCIETY

England's foremost 'cellist, May Mukle, whose ability and personal charm have made her a great favorite with American audiences, will appear as guest artist on Tuesday evening, February 7th, with the Chamber Music Society at Scottish Rite Auditorium. The four artists of the Chamber Music Society with May Mukle as guest artist and Lajos Fenster, solo viola of the San Francisco Symphony Orchestra, also assisting, will present a splendid program, which will include Arnold Schoenberg's Sextet, Verklarte Nacht, op. 4, for two violas, two violins and two 'cellos, to be presented for the first time here.

Dvorak's Quartet in F major, op. 96, for Strings is an exceedingly interesting composition, to be given on this same program, and is supposed to be based on negro melodies written as a result of Dvorak's visit to Southern United States when he became greatly interested in the negro folk songs. He has employed in this work the melodies and syncopations of the negro music, and this Quartet in F major is also a compilation of the best movements of his various string quartets.

Boccherini's Quintet in C major for two violins, viola and two 'cellos, will be played with the co-operation of May Mukle. The career of this artist began at a very early age, and in the many countries where she has toured her popularity has increased every season.

MISS WILES AT TWENTIETH CENTURY CLUB

Virginia Wiles presented Barrie's Quality Street before the Twentieth Century Club of Berkeley last week, and her work received the enthusiastic appreciation which it so thoroughly deserved. The occasion was the club's annual guest day, and Miss Wiles read before more than five hundred members of the club and their friends. Quality Street in itself is a delightful play—whole-souled and sincere, and through the strands of Barrie's mastery, Miss Wiles wove her interpretation with all of the gracious artistry which she possesses. Ofttimes, dramatic readers portray one character or two faithfully and well, and allow remaining characters to drift along through the acts in a haze of indifferently delineation.

Not so with Miss Wiles. She made each one of Barrie's people a real, human, lovable character. And each one—from the dashing army officer to the delightful Phoebe Throssel, stood out distinct and personal while Miss Wiles carried the plot forward swiftly and surely to its most whimsical conclusion. Quality Street was uniquely staged by R. Northcott Help, and against the flashing colorings in the set which he arranged, Miss Wiles read. The picture was a pretty one—one which helped make the afternoon a memorable event for those who were fortunate enough to be there.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, January 30, 1922.—Changed seating arrangements of the Philharmonic Orchestra made yesterday's Popular Concert specially interesting. Conductor Rothwell has grouped all the violins to his left in one huge block, which encloses the two harps, covering also the trumpets and trombones. In front of the conductor's stand, forming the center segment of the half circle, is the first desk of the celli with their principal and assistant principal (Messrs. Bronson and Simonsen). Immediately behind them are the tiers of the woodwind section, followed by the horns, and the battery in the rear. To the right of the conductor, where the second violins used to sit, we now find the violas, next the celli and double basses. This arrangement is frequently used in England and also by the Philadelphia Orchestra. It is extremely hard upon first hearing to come to a definite judgment as to the advantages of the new instrumental topography inaugurated by the Philharmonic here.

No doubt it benefits the violins in general, and among these the second violins in particular receive something of an impetus in attack, tone quality and phrasing from their brethren of the first section. One realizes specially now what splendid material our violin sections include. It would seem also that the brass section is tonally covered better in the new location, the violins laying a tonal "barrage" of bright tone color before them, more so than the violas did in the previous seating. In a measure it sounds well to have the woodwind section come more to the fore, though we could never complain about the tone quality of that section as an entirety, so that this is only a relative and small advantage.

Now, as we stated before, we do not care to have this considered a definite judgment, although we hardly think that we shall have to moderate our following objections to a great extent. Our principal criticism is that under the new seating, practically all, and the most important instruments of bright tone color, are grouped on the left, i. e. first and second violins, trumpets and trombones, also harps. On the right side are grouped those of darker tone color, such as violas, violoncelli and double basses. It means that the majority of quickly vibrating tones are produced on the left, slower vibrating tones on the right. There is now a distinct cleft between the two quarters of the orchestra half circle, which is not bridged by the woodwind instruments, specially as they do sound clearer now, not so much covered by the celli stands as they used to be.

This divergence is made all the more noticeable as the preponderance of the massed violins is pronounced, to a disturbing degree in fact. The violas, celli and basses cannot hold their own against it, not that their tone production is not good, but simply owing to the fact that in a majority of scores the violins are given musical and, frequently, thematic prevalence. Even the closer grouping of the double basses does not aid. We rather hear that section playing in single file, as it seems to blend more into the ensemble.

While individual sections may gain under the new arrangement, we do not think that the orchestral ensemble as a whole does and that, after all, is the decisive question. No doubt Conductor Rothwell may achieve better blending of his material as grouped now in the course of time. That we shall observe this week when the third symphony of Brahms' is to be played. In fact, only a symphonic score will really test the new grouping.

Jules Lepeske, member of the first violin section of the orchestra, appeared as soloist in the Bruch G minor concerto.

Lepeske's playing was characterized by beautiful tone quality that combined warmth and elegance, specially in the opening Allegro and the Adagio, the middle movement. His tone carries well and seems to have gained in roundness since we heard him in the Tchaikowsky concerto last year. There were moments when one could have enjoyed greater distinctiveness in the runs and more breadth, also the last movement would have deserved more vigor, greater sweep. On the other hand we liked the soloist for a sympathetic simplicity in which he let the beauties of the work speak for themselves. Greeted by warm applause at his appearance, he was spontaneously applauded, responding with the Ave Maria, accompanied by Mr. Kastner, harp.

In the Solemn March from Lohengrin the woodwind section, specially Mr. de Busscher's oboe, found enjoyable occasion for fine work. In this as in the following numbers one had interesting opportunity to observe the effect of the new seating. As we have already dwelt on that subject little more is to be said. Best tonal balance was obtained in the Carnival Overture of Dvorak. During the tone poem Finlandia we were again reminded of Sibelius' fondness for sectional treatment of his themes, which he does so pronouncedly in his fourth symphony, recently played. Amazing really is the similarity between that woodwind theme and Lohengrin's Farewell to the Swan. George Schumann's Dance of the Nymphs and Satyrs sounded heavier than usual, though it was pleasing in tone quality during the incidental solo. A trifle weighty, too, was the first movement of the Egyptian Suite by Luigi, which in its entirety was well received by the public.

Brahms' third Symphony and the Overture 1812 by Tchaikowsky, together with the Volkman 'cello concerto, form the program for this week's symphony concert.



Nell Lockwood

Miss Lockwood will appear in recital at the Vista del Arroyo Hotel, February 7, 1922. Miss Lockwood is still available for a limited number of dates this season.

cert, with Ilya Bronson, principal of the 'cello section, as soloist. Viola Ellis, contralto, is the soloist in the Saint-Saens memorial program, February 12th, Sunday afternoon.

Wide interest, indicating the splendid recognition Maude Fenlon Bollman, soprano and teacher of voice, is enjoying, exists for her concert planned for February 8th at the Ebell Club House Auditorium. Few artist teachers have won so quickly the sympathies of their own profession as well as public appreciation as Mme. Bollman, who until two years ago was equally well known in the East and Middlewest as a vocalist and voice pedagogue, making her headquarters at Chicago and Rockford, Illinois. Her private musicales and morning concerts, song recitals and oratorio work won her a most enviable standing, which, however, could not retain her East, after she became a "victim of the Western fever," caused by a trip to California, which caused her to stay.

To use that hackneyed adage, "It was California's gain." Which is proven by Mme. Bollman's active work as a soloist which has taken her before many of our leading clubs, while her Chicago engagements, for instance, brought her before the well known Mendelssohn and Apollo Clubs, to mention but two. Among her most cherished reminiscences in that regard are her appearances with no less an organization than the Minneapolis Symphony Orchestra under Emil Oberhofer. Among her recent local engagements were those in Riverside and Pomona, taking the soprano part in the Messiah, which brought her excellent acknowledgments.

Mme. Bollman is an American trained singer. And she may well be proud of it, having worked with Mme. Boetti, Mr. and Mrs. Theodore Toedt, further with Witherspoon, Seagle, La Forge, Lockstone, Harrison M. Wild and others. Thus she gained a unique experience which she shares with her pupils in what she simply and yet significantly sums up as "The Art of Singing." While mostly teaching privately Mme. Bollman is also a member of the Faculty of Music in the Extension Division of the University of California. Her recent appearance at Hollywood was a whole-hearted success, so that her pending recital may be anticipated with keen pleasure. She will be assisted by Jay Plowe, our leading flutist. The list of selections includes: Sweet Bird—Il Penseroso, Flue Obligato (Handel); On Wings of Song (by request) (Mendelssohn), Hymne A Solene (Holmes), Saper Voreste (Verdi); Sur L'eau (Gaubert), Bolero (Pessard), Mr. Plowe; Ab! Love but a Day (H. H. A. Beach), The Dark King's Daughter



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(Bainbridge Crist), Life's Paradise (Mary Helen Brown); Come Pretty Tanager (by request) (Charles Olmstead Bassett). All the Bells, the Little Bells (M. Bagrinofski), Secret Languages (Fay Foster), The Dragon Fly (Saint-Saens); The Wren (Jules Benedict), The Organ Player (Caracciolo), My Master Hath a Garden—17th Century (Geoffrey Gwyther), Spring Song (Oscar Weil). In the last group Mr. Plowe will play the flute obligatos.

May Mukie, the famous English 'cellist, was good enough to relate to us a few facts about musical life in England, which we shall relate in an early issue.

Violin recitals in this city are rare, specially good ones, so that the debut appearance of Calman Lubovski in a program of his own, Saturday evening, February 11th, at the Ebell Club House, is particularly noteworthy. Lubovski, a pupil of Theodore Stierling and Franz von Vecsey, is a highly artistic player, a standing which is also guaranteed by the choice of his program, which includes Beethoven's Kreutzer Sonata, the Romance in G, Chaconne by Bach, compositions by Vecsey and others.

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Music at the Theatres

At the Grauman Theatre the sympathies of the public equally went to Sid Grauman for honoring a resident composer, Theodore Gerdohn, the violinist; to Mischa Guterson for the devotion with which he aided this aim, and to Gerdohn himself who won most cordial applause, when his lovely Russian Sketches were played. As their touching sentiment and fine artistry have already been commented on in this publication, it remains but to state our belief, that they will find their way into the repertoire of many orchestras, Gerdohn was also warmly acclaimed by his own colleagues, who honored him with a beautiful floral piece. To Concertmaster Overton goes the merit for brilliant playing of the cadenza, Mr. Guterson released impressive orchestral forces in the Marche Slav, which he renders with a stirring realism that roused the public to glowing applause. As this was a Slavic program, the New World Symphony of Dvorak, so decidedly Czech in its nature, fitted well. It too found a most sympathetic rendering, reviving the spirit of this difficult work with decided success. In spite of the driving rain and snow there was as usual a large audience present.

At the California Theatre Carli Elinor again thrilled his large audiences, who evidently enjoy thoroughly Mr. Miller's managerial innovation of three concerts every day. Elinor offers a good deal in the short twenty minutes that are allowed him for a program, viz., the Tannhauser March, the Siziiletta by Blon, Bucalossi's Hunting Scene, and an eccentric foxtrot, Old Man Jazz. The Tannhauser March showed the brass in splendid form, earning the honors of the day, together with the strings, who include many fine players. Next week Elinor offers a program of decided musical value, the Carnival Overture by Dvorak, further Popper's Hungarian Rhapsody, solo for Constantin Bakaleinikoff, gifted first 'cellist of the orchestra, and the gay musical bit, Beale Street, by Handy.

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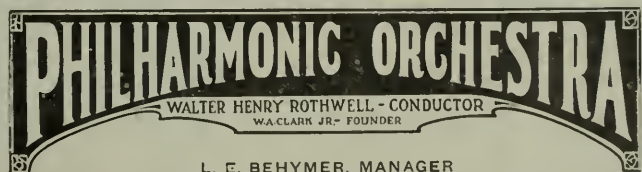
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Soloist—Viola Ellis—Contralto
Second San Diego Concert—Feb. 13th
Soloist—Richard Buhlig—Pianist
Ninth Symphony Concerts—Fri. Mfg. Sat. Eve., Feb. 17-18
Soloist—Sylvain Nonck—Violinist
Second Santa Barbara Concert—Tues. Eve., Feb. 21
Third Pasadena Concert—Fri. Eve., Feb. 24th
Soloist—Cecil Fanning—Baritone
Ninth Popular Concert—Sun. Mfg. Feb. 25th
Soloist—Catherine Shank—Soprano
Fifth School Concert—Tues. Mfg. Feb. 28th

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DEATH OF TWO WELL KNOWN TEACHERS

San Francisco's musical colony will hear with great sorrow of the sudden death of Mme. Joseph Beringer, which occurred week before last and of the equally sudden passing of Prof. Joseph Beringer a week later. Both musicians were prominently identified with the educational and artistic life of San Francisco during a period of many years and numerous students prominently associated with the most successful musical endeavors can give evidence for the skill and efficiency of these two musical educators. The Beringer Musical Club is an outcome of the successful instruction obtained at the Beringer Conservatory of Music so ably presided over by Prof. and Mme. Beringer, and the many concerts of this club showed to advantage the care, industry and patience devoted by these two pedagogues in their sincere endeavor to add many disciples to San Francisco's list of able students and musicians.

The writer has the satisfaction to have enjoyed the friendship of both Prof. and Mme. Beringer for a number of years and only recently, thanks to the stress of work and effort, this friendship suffered through lack of personal association. But we still remember the enthusiasm that Mme. and Prof. Beringer always put into their work, the pride they took in their pupils, the personal joy they experienced when their efforts met with success. Both were whole-souled, genuine, kindly and sincere people whose interest proved a source of consolation to many an aspiring and ambitious young pupil. They belonged to those teachers who gave freely of their time and assistance and who will be mourned by hundreds of sincere friends.

Our sympathy goes out to Mrs. Gladys Meyers, the daughter of Prof. and Mme. Beringer, and herself a musician of no mean ability. We trust that both the deceased members of our musical profession will find that rest which should be the logical reward for their strenuous and busy life.

JEAN CRITICOS DIES IN PARIS

Jean Criticos, the distinguished vocal pedagogue, who for many months resided in the bay region, died suddenly in Paris on November 28th. His demise will come as a shocking surprise to his numerous friends in San Francisco and vicinity, and although they knew him to be somewhat advanced in years, they never considered him feeble or lacking in virility and vigor. During the brief period of his sojourn here he taught many students, some of whom have since entered the professional ranks, with great success, and many of them gained information and knowledge which will prove of advantage to them for the rest of their life. Certainly the passing of no member of the profession will be greeted with greater regret than that of Jean Criticos, one of the masters of vocal art, who distributed some of his wisdom among us for a brief but fertile period.

LA GAITE FRANCAISE PERFORMANCES

Le Malade Imaginaire, the successful farce comedy by Moliere, presented at the Theatre Francaise, 1470 Washington St., during the last two weeks, proved to be the best performance from any point of view given by Andre Ferrier's excellent company of French players this season. The triumph of Andre Ferrier in the role of the imaginary invalid was unqualified, the artist portraying the grotesque quack doctor in a most imitable manner. This play was repeated yesterday (Friday) evening and will also be presented tomorrow (Sunday) afternoon and evening. On February 9th Andre Ferrier and the entire company will give a performance at Wheeler Hall of the University of California.

On February 24th Mr. Ferrier will present Werther, a lyric drama with music by Massenet. New scenery and costumes have been made for this production and the principal singers will include: Jeanne Gustin-Ferrier, Anna Young, Andre Ferrier, Marion Vecki, Jack Edward Hillman, Frediani and M. Ward. Wheeler Beckett will be the musical director, Catherine Myers, the harpist, and M. March will play the solo Le Clair de Lune, accompanied by piano, harp and organ.

MME. HELEN STANLEY HONORED

The spacious recital hall of the Arrillaga Musical College, banked in a profusion of greens and palms, made an ideal setting for the reception given by Miss Louise Massey and Mr. Vincent de Arrillaga, Sunday, January 22nd in honor of Mme. Helen Stanley, celebrated prima-donna soprano. It proved to be a most enjoyable affair—one of those delightfully intimate occasions that linger a while in the memory; artist met artist, new acquaintances were made, and old ones renewed, for many representatives of the professional and social cliques called in the course of the afternoon to greet the fair songstress, who possesses a vivid personality and rare charm of manner in addition to the gift of song.

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NOVEL PROGRAM AT PACIFIC MUSICAL SOCIETY

Perhaps the largest audience which has thus far this season attended a Pacific Musical Society concert crowded the Fairmont Hotel ballroom on the evening of January 26th. There was excellent reason for this manifestation of interest for the program committee offered to members and guests a concert of genuine interest and superior artistic merit. It is always delightful to hear something new. Not that we don't appreciate the good old stand-bys in music, for nothing can usurp the place on programs of the beautiful classics we have long ago learned to love and admire. However, curiosity plays a great part in our lives, making us all anxious to hear the compositions of this particular decade.

The names of Mrs. Frederick Crowe, Caesar Addimando and Emil Hahl are more or less foreign to many of us. Perhaps those who are familiar with the personnel of the San Francisco Symphony Orchestra can appreciate how very essential a place the two men occupy. Mr. Addimando is the first oboe player and Mr. Hahl a member of the viola section. Therefore, it is seldom that we hear these two splendid artists away from their orchestral environment. Mrs. Crowe is one of San Francisco's most prominent pianists, although she holds herself too modestly in the background. We should hear her more frequently. Now that we did hear this trio, in two works that had never been performed in San Francisco, we hope that the future will present many opportunities for their appearance.

From the perfection of their ensemble one might have believed that they had worked together for an unlimited time. These three artists played as if inspired and avoided all unnecessary display of individual virtuosity. On the contrary, there was a unison and uniformity of style, and exquisite blending in tonal effects, a finesse and polish in their performance that will be retained in the memory of all who heard them.

The next artist to charm her hearers was Elsie Volkman, a young soprano with unusual grace and much poise. Miss Volkman has a voice of flute-like quality in its clarity and sweetness. She uses her organ with assurance and understanding and comprehends the art of tone coloring. Miss Volkman sings the German lieder with thorough knowledge of their import. What is more, she conveys each and every mood to her listeners with variety of expression and a tinge of emotional glow. Her enunciation in the foreign tongue is excellently articulated, showing us that Miss Volkman considers her text equally as important as the music. Altogether Miss Volkman caught the true spirit of her songs, singing them in beautiful fashion. Miss Volkman has real assistance at the piano from Elise Young, who revealed herself as an accompanist of no small amount of talent.

The solo instrumentalist of the evening was Esther Deininger, whose impression upon us grows with each of her performances. Rarely do we hear a more virile touch and a more substantial command of the keyboard in a woman as we beheld in Miss Deininger. Her tone is firm and her execution clear and crisp, while throughout every number she exhibits a nobility in pianistic art, and a refined play of sentiment.

CONSTANCE ALEXANDRE.

HILLMAN-PRICE RECITAL

Seldom does San Francisco have the opportunity of hearing two of her own artists in such a splendid combination as that of Jack Edward Hillman, baritone, and Marie Partridge Price, soprano. They will be presented by Mme. Vought in the ballroom of the Fairmont Hotel on Tuesday evening, February 14th. Both artists have recently returned from New York City, where they gave recitals and concertized on the East coast while coaching with Walter Golde and Clara Novello Davies. Mr. Hillman has a long list of successful concerts to his credit during the two seasons he toured with Tina Lerner and Mrs. Beach. He has made appearances again and again at the Greek Theatre and was soloist at the California Theatre Symphony Orchestra upon his return to San Francisco.

Marie Partridge Price has appeared in concert and oratorio with such famous artists as Schumann-Heink, Saint-Saens, Walter Damrosch, David Bispham, Cecil Fanning and Edward Lemare. She is the possessor of a voice of exquisite quality and sings with a finished style and intelligent interpretation. She has appeared as soloist in Salt Lake City at their presentation of the Messiah; also at the Greek Theatre in Berkeley and the California Theatre in San Francisco. No other than Benjamin Moore will be the accompanist at this notable affair. Tickets are on sale at Sherman, Clay & Co.

John McCormack's San Francisco concerts will be given at the Exposition Auditorium on Wednesday night, November 1st, and Sunday afternoon, November 12th, instead of Sunday afternoon, April 9th, as previously announced, the change being made at the express wish of the great tenor who has not been here since June, 1920, when he began his sensationally successful world tour. Here is McCormack's telegram to local Manager Frank W. Healy:

"Thank you friend Frank Healy for postponing my San Francisco concerts. I have always sung in your great city at the end of the season, but I want to open my season of 1922-23 in the great West in I hope my best voice and with whatever of new music I may find on my travels next summer. Best regards to you and all my San Francisco friends.

(Signed) "JOHN McCORMACK."

CHICAGO GRAND OPERA COMPANY

With the announcement of dates, repertoire and casts, Manager Selby C. Oppenheimer has launched the preparations for the second annual San Francisco season of the Chicago Grand Opera Company. Here are the repertoire and the cast for the two weeks, beginning March 27th, that this great organization will hold forth at the Civic Auditorium: First week—Monday, March 27: Aida—Raisa, Van Gordan, Johnson, Rimini, Lazzari; Cimini, conductor. Tuesday, March 28: Love of Three Kings—Garden, Muratore, Baklanoff, Lazzari; Polacco, conductor. Wednesday, March 29: Rigoletto—Mason, Pavloska, Lamont, Schwarz, Lazzari, Nicolay; Polacco, conductor. Thursday, March 30: Tannhauser—Raisa, Van Gordan, Martin, Schwarz; Cimini, conductor. Friday, March 31: Juggler of Notre Dame—Garden, Dufranne, Lazzari; Polacco, conductor. Saturday matinee, April 1: Romeo and Juliet—Mason, Muratore, Baklanoff; Polacco, conductor. Saturday night, April 1: Jewels of the Madonna—Raisa, Lamont, Rimini; Cimini, conductor. Second week—Monday, April 3: Louise—Garden, Pavloska, Johnson, Dufranne; Polacco, conductor. Tuesday, April 4: Madam Butterfly—Mason, Pavloska, Johnson, Rimini; Polacco, conductor. Wednesday, April 5: Norma—Raisa, Pavloska, Lamont, Lazzari; Polacco, conductor. Thursday, April 6: Salome—Garden, Muratore, Van Gordan, Lazzari; Polacco, conductor. Friday, April 7: Boheme—Mason, Pavloska, Johnson, Rimini, Lazzari, Dufranne, Dua; Cimini, conductor. Saturday matinee, April 8: Girl of the Golden West—Raisa, Pavloska, Johnson, Rimini; Polacco, conductor. Saturday night, April 8: Monna Vanna—Garden, Muratore, Baklanoff, Cotreuil; Polacco, conductor.

Reservations for the guarantors, whose civic pride and patriotism have made this engagement possible, will begin on Monday next. At the same time Manager Oppenheimer will receive mail orders at his offices in the Foxcroft Building, 68 Post street. Mail orders will be filled in the order of their receipt after the guarantors' allotments have been made. The public seat sale will begin at Sherman, Clay & Co. on March 6th. The prices for this year's season will be the same as last year, \$7.50, \$5.00, \$3.00 and \$2.00.

WERRENATH PROGRAMS IDEAL

Reinald Werrenrath, the famous American baritone, who comes to San Francisco for two recitals under Selby C. Oppenheimer's management at the Century Theatre on the Sunday afternoons of February 12th and 19th, is famed throughout the musical world not only as the premier American baritone, but as the most successful program builder now on the concert stage in this country.

Werrenrath, the singer, who, it will be remembered flatly rejected all operatic offers and successes to retain his position as a recital artist, is unique among the male singers of today. Recently the writer in the New York Evening Mail expressed Werrenrath's position in the following words: "Of course, there is no other baritone with exactly that kind of quality in his voice. Warmth, color and lyric are all feeble words for it, and no singer so vividly paints a song with atmosphere."

It is three years since Werrenrath's first appearance in San Francisco. He will be well remembered for the memorable performance he gave with the Minneapolis Symphony Orchestra at a Sunday morning concert in the Tivoli Opera House, when the young singer very definitely "stole" all honors from the orchestral body. Since then Werrenrath's triumphs have been carried to England as well as to all American music centers, and today there can be no doubt of his premiership in the list of American baritones.

The program for Werrenrath's first concert is herewith given in full: (a) Du bist die Ruh' (Franz Schubert), (b) Der Doppelgänger (Franz Schubert), (c) An den Sonnenschein (Robert Schumann), (d) Ein Junger Dichter (Joseph Marx), (e) Liebesglück (Hugo Wolf); (a) Canute son fatte le tempie (Giacomo Benvenuti), (b) O Piccola Maria (M. Enrico Bossi), (c) Canto d'Aprile (M. Enrico Bossi), (d) Sous la protection des Violettes (Rheine-Baton), (e) Lied Maritime (Vincent d'Indy); Three Salt-Water Ballads (John Massfield), Port of Many Ships, Trade Winds, Mother Carey (Frederick Keel); (a) Love Went a-Riding (Frank Bridge), (b) Where She Lies Asleep (Frank Bridge), (c) The Wreck of the Julie Plante (W. H. Drummond) (Geoffrey O'Hara), (d) Duna (Marjorie Pickthall) (Josephine McGill), (e) The Last Song (Hartley Alexander) (James H. Rogers). It is a fine example of what should result in one of those wonderful musical afternoons that come along too seldom.

At his second recital (February 19th) the selections include Johannes Sebastian Bach's Watch Ye, Pray Ye; Kenneth McLeod and Marjorie Kennedy-Fraser's Songs of the Hebrides; a group of rarely heard Grieg lieder, some old-time concert favorites by Frederick Clay, J. L. Molloy, Arthur Sullivan, etc., and four of the Rudyard Kipling ballads, sung as only Werrenrath can sing them.

Ida Scott, one of San Francisco's delightful soprano soloists and also a most efficient voice teacher, was a charming hostess at a luncheon given in honor of Miss Imogene Peay. About ten or twelve guests enjoyed the hospitality of Miss Scott and who also were more than delighted for the privilege of again meeting Miss Peay, who has a host of friends here. She was visiting San Francisco in company with Madame Helen Stanley in the capacity of her pianist. The affair took place at the Aladdin Studios, which is noted for its artistic atmosphere and the numerous members of the artistic colonies it attracts.

PRIHODA AT SECKELS MATINEE

Bohemian boys seem to have been born with a violin in their hands; at least, before the war. It is a fact that more than one pianist of international reputation began as a violinist only to find that he had not chosen the proper instrument for the exploitation of his musical talents. The fact is that many of the fine old violins found their way into Bohemia years ago, affording the naturally musical youth of the country exceptional opportunities for study. Besides, the famous Conservatory of Prague has sent out many really good teachers, not to mention such virtuosi as Kubelik, Ondricek and Kocian. With such inspiration and example, there has been keen competition for violin honors. It was in this environment that Vasa Prihoda, the latest and greatest of Maestro Marak's pupils, developed his art. He comes to San Francisco, appearing in the Alice Seckels' Matinee Musicale series on Monday afternoon, February 27th, in the Colonial ballroom of the Hotel St. Francis, with the acclaim of all Italy and fresh from new triumphs in many of the principal cities of North and South America.



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ALCAZAR

Scrambled Wives, one of the most brilliant comedies ever written, will inaugurate another week of fun at the Alcazar beginning next Sunday afternoon, February 5th. It should prove of special interest to San Franciscans as it will serve as the medium for the re-appearance of Emily Pinter, for several years a popular member of the Alcazar players, who has been re-engaged for another season. Miss Pinter is a charming and youthful actress of marked ability and has many friends in this city, who will make her homecoming something of a celebration. The medium for her re-introduction has been well named as one of the funniest plays of the year. Bright wit and keen humor scintillate all through it and the situations have been conceived in clever fashion by the authors, Adelaide Mathews and Martha M. Stanley, who have several famous comedy hits to their credit. Scrambled Wives was produced in New York at the Fulton Theatre with Juliette Day and Roland Young in the leading roles. Nothing more amusing and calculated to furnish a delightful evening's enjoyment has been produced in some time. The principal parts will be in the hands of Gladys George and Dudley Ayres, supported by an all-star cast of players.

This week The Haunted House is giving a trio of the Alcazar players an opportunity to distinguish themselves. It is a mystery comedy of unusual entertaining properties and Gladys George and Ben Erway as a honeymooning couple and Dudley Ayres as a youthful author, have the chief parts. There is a thrill in every line and much good fun in the production.

KOLB AND DILL AT CENTURY

Kolb and Dill, representing Capital and Labor respectively, will be the attraction at the Century Theatre beginning next Sunday night, February 5th, in their latest and said to be their funniest comedy Give and Take. They bring with them not alone a capable supporting company and a bevy of carefully trained girl entertainers, but also what they have called a symphonic jazz orchestra. The latter will be amalgamated with the regular Century orchestra and will furnish a notable musical attraction.

Aaron Hoffman is the author of Give and Take and it was written especially for Kolb and Dill who will present it here for the first time. It is a refreshing twentieth century comedy crammed full of laughs and is said by those who have witnessed the preliminary performances to be far funnier than their last triumphant success, The High Cost of Loving. The story concerns the efforts of a group of workmen headed by Dill to take over the operation of a factory owned by Kolb whom they wait upon and inform that they have decided to run the concern on the co-operative plan and that they won't need him. The comic possibilities of such a situation may easily be realized.

Heading the supporting players will be May Cloy, well known as leading woman with the two fun makers last year, and Thomas Chatterton, whose popularity at the Alcazar has made him a drawing card in this city. In addition there will be the group of girl entertainers who will furnish the musical features of the program. They will appear between the acts only as the speed of the action of the play will not permit of any interruption such as has been the custom in the past.

Kolb and Dill have made such a place for themselves in the hearts of the local theatre going public that there has been an unusually heavy demand for seat reservations.

SECOND MUNICIPAL CONCERT

The second popular concert to be given under the auspices of the Auditorium Committee of the Board of Supervisors will take place at the Exposition Auditorium, Sunday afternoon, February 5th, at three o'clock. The first of these events, given last September, was an emphatic success and a very interesting program has been prepared for the present occasion. Uda Waldrop will again preside at the great municipal organ, and he is preparing a program of singular interest and wide scope. His selections will include works of famous composers and his numbers will be chosen in a manner that will appeal to all classes. The instrumental soloist of the afternoon will be Miss May Muckle, the internationally known "cellist" who easily stands in the very first rank

of woman players of her chosen instrument. Charles F. Bulotti, San Francisco's favorite tenor, will be the vocalist of the occasion, and his numbers will be chosen with great care. There will be no reserved seats, and the price of admission will be 50 cents, children 25 cents, with no war tax.

Edwin Hutchins, pianist, assisted by Grace Le Page, soprano, gave a recital at Sorosis Club Hall on Thursday evening, January 26th, which gave both artists an opportunity to reveal their unquestionable musicianship and interpretative faculties. An exceptionally well selected and representative program had been prepared for this occasion and the hall was crowded with an array of admirers and music lovers who gave vent to their pleasure by repeated outbursts of spontaneous and genuine approval. Frank Moss proved to be a sincere and intelligent accompanist whose artistic expression was one of the enjoyments of the affair. The complete program was as follows: Pastorale Varie (Mozart), Carillon de Cythere (Couperin), Rondo a Capriccio, Op. 129 (Rage over a lost penny) (Beethoven), Edwin Hutchins; Air de Lia (Enfant Prodigue) (Debussy), Grace Le Page; Sonata G Minor, Op. 22 (Schumann), Edwin Hutchins; At the Well (Hagemann), At Night (Rachmaninoff), Spooks (La Forge), Bitterness of Love (Dunn), Grace Le Page; Gavotte, A Flat Minor (Sgambati), The Little Shepherd (Debussy), In Deep Woods, Joy of Autumn (New England Idyls), (MacDowell).

Henrik Gjerdrum, the successful pianist, accompanist and teacher, has recently opened his new studio at 2321 Jackson street, and he is greatly pleased with this new location which he considers the best in the city. He has a large class of pupils and is kept constantly busy giving lessons and occasionally appearing in public.

Olga Block-Barrett, the prominent pianist and pedagogue, announces Friday afternoon classes for two-piano ensemble work at her downtown studio in the Kohler & Chase Building, Room 706. These classes are particularly recommended for advanced students. Sight reading and development of style and rhythm are the great advantages of this mode of instruction as the pupil is constantly coached by the teacher through the medium of the second piano.

Warren D. Allen, organist of Stanford University, announces the following program to be presented at Stanford Memorial Church during the week beginning Sunday afternoon, February 5th: Sunday, February 5—Prelude to Lohengrin (Wagner); Little Fugue in G Minor (Bach); Berceuse from Joceyn (Godard); Cortege from the Petite Suite (Debussy). Tuesday, February 7, at 4:15 p. m.—Sunday's program repeated. Thursday, February 9, at 4:15 p. m.—Fantasia (Jose Maria Beobide); Adagio from the Suite in ancient style (Georges Enesco), Humoresque, L'organo primitivo (Pietro A. Von); Theme, Arabesque and Fughetta (Van Denman Thompson).

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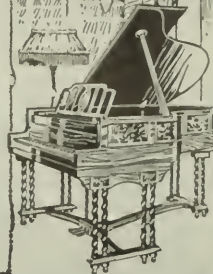
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VOL. XLI. No. 20

SAN FRANCISCO, SATURDAY, FEBRUARY 11, 1922.

PRICE 10 CENTS

SAN FRANCISCO ENJOYS NUMEROUS INTERESTING CONCERTS

San Francisco Symphony Orchestra Presents Mahler Symphony—London String Quartet Adds To Its Many Admirers—Manning School of Music Inaugurates Students' Chamber Concerts—Mayor and Board of Supervisors Give Second Popular Concert—Chamber Music Society Presents Schoenberg Sextet.

By ALFRED METZGER

Since the last publication of the Pacific Coast Musical Review San Francisco enjoyed many interesting concerts of the first rank and in order to accentuate their importance and the success they met with regarding attendance and public appreciation it is best to include them all in one detailed review. We shall attend to them in the order of their occurrence. Before referring to these concerts we wish to draw attention to the closing performances of the San Carlo Grand Opera Company, of which that of Carmen is of special interest by reason of the appearance in the same of Mme. Stella Jelica, a California artist, who has achieved numerous successes on the concert platform during the past year. She essayed the role of Micaela and acquitted herself most efficiently in every respect. Indeed among the various experienced artists appearing in the cast Mme. Stella Jelica was easily the best in vocal equipment, personal attraction and stage deportment, although in the latter respect she seemed somewhat backward, no doubt owing to her lack of practical experience, but unquestionably this is something which will be easily overcome, and in her second appearance in that role (in Oakland) she will surely have gained in poise and ease. Vocally she was superb. Her fine, pliant, flexible and velvety voice made an excellent impression upon her hearers. Her fine enunciation and artistic phrasing appealed strongly to the music lovers. Her modest bearing and grasp of character delineation also netted her well merited success. We never observed one lacking in practical experience upon the stage who drifted so easily into the ensemble and who proved so agreeably and artistically renned. Mme. Jelica received a hearty ovation after the rendition of the Micaela aria in the third act and was the recipient of many floral tributes.

The Symphony Concert.—The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the eighth pair of symphony concerts of the season 1921-1922 at the Columbia Theatre on Friday and Sunday afternoons, February 3rd and 5th, in the presence of large audiences. The opening number consisted of Saint-Saens' *The Deluge*, played in memory of the distinguished French master, who died on December 16th, 1921, and wherein Louis Persinger played the violin obligato. As on previous presentations of this work it was rendered with sincere adherence to its fine poetic phrases, with characteristic shading and depth of feeling, while Mr. Persinger with singular taste and judgment played the violin solo in a manner to arouse the just admiration of his hearers infusing his work with every particle of musicianship and accentuated expression. This introductory number was followed by an evenly and well intoned rendition of Richard Strauss' *Sextet* for wind instruments, op. 7, which revealed the excellence of the string section of the orchestra. It is written somewhat in chamber music style and quite simple in theoretical construction, although very difficult to play. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns and contra bassoon. Intonation, phrasing, shading and ensemble playing proved most effective and revealed the musicians as artists who understand their work from the ground up. The symphony presented on this occasion was No. 1 D major by Mahler, which we reviewed at length when it was interpreted last year. It received even a more impressive reading this time by Mr. Hertz and the orchestra and again was greeted with genuine enthusiasm by the audience, which not only applauded heartily after each movement, but recalled the conductor repeatedly after the conclusion of the number. It proved to be a favorite number of the symphony repertoire and will no doubt gain in popularity by repeated hearings.

Students' Chamber Concerts.—The Manning School of Music, under the direction of John C. Manning, inaugurated its series of Students' Chamber Music Concerts at Scottish Rite Auditorium on Friday evening, February 3rd, before an audience of more than seven hundred, and this auspicious beginning is justification for extending to Mr. Manning and the artists participating our heartiest congratulations. The artists who took part in this first program included: May Mukle, violoncellist; Mme. Rose Relda Cailleau, soprano, and Ada Clement, pianist. Mr. Manning himself playing the accompaniments. The opening number of the program consisted of *Lezione Terzia* by Attilio Ariosti, originally composed for viol di gamba and bass and adapted for 'cello and pianoforte by Albert Elkus in a manner that entitles him to the heartiest commendation and approval of anyone fond of an excellent task well performed. May Mukle played the 'cello part

while Ada Clement presided at the piano. Both artists grasped the classic style of the composition and devoted to its interpretation that sincerity of thought, variety and intensity of expression, uniformity of phrasing and seriousness of musicianship without which it cannot be properly interpreted. It was a joy to listen to these two artists express the refined sentiments contained in the work, and the arrangement of Mr. Elkus' added something to the virility and crispness of the composition. It was indeed a work of which anyone associated with its performance has reason to feel proud.

We have never heard Mme. Cailleau in finer vocal condition than on this occasion. She sang: *The Little Gray Dove* (Victor Saar), *The Look* (Rosalie Housman), *The Awakening* (Elizabeth Mills Crothers), *The*



STELLA JELICA

The Well Known and Highly Gifted Young Prima Donna Soprano Who Scored a Brilliant Triumph As Micaela in Carmen With the San Carlo Grand Opera Company in San Francisco and Oakland Last Week and This

Robin's Song (Howard White), *Tes yeux* (Rene Rabey), *Chant Arabe* (H. Bemberg), and *Les Filles de Cadix* (Delibes). She divided these in two groups, the first being by American composers and the last three by French writers. Mme. Cailleau's voice rang out with velvet smoothness and concise intonation, while her enunciation was clear and accurate. It was evident that Mme. Cailleau makes a deep study of the works she interprets and puts into them every vestige of coloring and sentiment which their import calls for. It is delightful to watch Mme. Cailleau's astounding control of breath and how she conserves it and expends it judiciously in a manner to employ according to the demands of the composition. There are few artists who use their breath with such intelligent application as Mme. Cailleau. She also is able to secure the utmost results from the sentiments of a composition and belongs to those artists whose interpretation helps us to recognize the characteristics of a work. Both in lyric and dramatic modes of expression Mme. Cailleau is equally facile and her colorature is well rounded out and as smooth and clean as it is possible to be.

Surely San Francisco has reason to feel gratified in the possession of such a conscientious and serious vocal artist.

John C. Manning played the accompaniments to Mme. Cailleau's songs and later to Miss Mukle's 'cello solos. In both instances he acquitted himself in a manner to accentuate his standing as a musician of the first rank. He did not permit the piano to protrude and at the same time he made every note count. His shading was intelligent and artistic and his adaptability to the mood of the soloist was expressive of the finest musical principles. It was well worthy of the fine company he kept on this occasion.

Miss Mukle played *Sussex Mummings' Christmas Carol* (Percy Grainger), *Melodie* (Frank Bridge), *Five Short Pieces* (Purcell Warren), in all of which she had an opportunity to display the depth of her musicianship. Miss Mukle draws a big, round tone, is technically well equipped and phrases with the understanding of a true artist. She belongs among the very best 'cello virtuosi we know and her success with her audiences is based upon well-founded skill and the experience of years of effective musical effort.

Mr. Manning preceded every number or group with intelligent explanatory remarks regarding the works and their composers, and before the actual program began he outlined the purposes of these chamber concerts, emphasizing the fact that students should have an opportunity to hear the best of music at reasonable prices, or at prices within their reach, and that our resident artists should receive more dignified and substantial recognition than has been the case in the past, in all of which Mr. Manning may be assured of our heartiest co-operation.

London String Quartet.—Although the London String Quartet gave its concert at Scottish Rite Auditorium last Sunday afternoon in the presence of an audience numbering five hundred the attendance should have been larger. But we cannot altogether blame our musical public. For we do not think that Sunday afternoon is the proper time to expect people busy throughout the week to permit themselves to be cooped up in a concert hall, no matter how fine and great the occasion may be. We have already too many concerts take place on Sundays without having more. There are plenty evenings to be had to give such concerts. And it is only natural that when we enjoy the first spring-day in weeks or months, after the most severe winter in thirty-five years, some of us will jump the traces in the endeavor to bask in the sunshine.

Nevertheless, those who did not attend missed one of the greatest musical feasts of the season. The introductory number was *Quartet* for strings in G minor, op. 10, by Debussy. Being one of the earlier works of the master it contained that element of enthralling tonal beauty and harmonic effects which we all so greatly admire in this master's compositions. It is a work singularly well adapted to accentuate the more appealing sentiments or emotions and the members of the London String Quartet are at their best in the interpretations of deep poetic or romantic phrases. Where certain chamber music organizations of world renown shine by reason of their ensemble of virtuosity, that is to say, of their personnel consisting of virtuosi, the London String Quartet impresses us with the singularity of its genius in co-ordinating its individual styles or modes of playing to the effect of creating one style from the combination of, let us say, four styles. In other words, the London String Quartet exemplifies the perfection of ensemble playing. Not one of the musicians permits his own individuality to overshadow the mood created by the ensemble, and this is the case even when solo passages are allotted to certain of the members. In tone, phrasing, intellectual grasp and technical execution the four musicians play like one in spirit as well as in fact. And herein we actually possess the ideal chamber music organization. We know of none superior to the London String Quartet, and in some respects we know of none that is its equal.

Our old-fashioned sentiments regarding the sanity of musical composition make us unfit to express an unbiased opinion regarding the ultra-modern school of music. Hence the *Fairy Suite* by H. Waldo Warner does not come within the province of our discussion. There are moments when tone coloring and harmonic combinations seem to express definite ideas of pathos and humor, but there are also moments when grotesque and eccentric harmonic combinations offend our refined sensibilities. However, the audience evidently enjoyed itself thoroughly for the applause was genuine and at one time there was even an encore for a theme wherein the 'cello predominated. Unquestionably the work has merit, but we admired far more the skill and efficiency of the members of the quartet to be able to make something of this work than for the work itself.

The program concluded with an ideally rendered interpretation of the magnificent Beethoven E minor quartet, op. 59, No. 2. It was a worthy conclusion to a magnificent musical performance. The members of

(Continued on Page 4 Column 1)

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TWENTY-FIRST YEAR

GREAT PREPARATIONS FOR CHICAGO OPERA CO.

Great Enthusiasm Marks Opening Days of Mail Order Reservations—New Improvements in Architectural Design of Auditorium Planned

Perusal of the wonderful repertoire and casts announced for the coming season of the Chicago Opera Company has stirred the enthusiasm of music lovers throughout Northern California. Dozens of letters and telegrams of congratulation have reached Manager Selby C. Oppenheimer, and several enthusiasts have gone so far as to wire direct to Mary Garden at the Manhattan Opera House in New York to thank her for bringing here such a feast of music and such an array of celebrated artists. The outstanding fact in the repertoire is the number of changes from last year's productions. Only three operas are repeated from the previous season, and these are the three that achieved the greatest successes—Monna Vanna, Love of Three Kings, and Rigoletto.

It will be recalled that in Rigoletto came the discovery of Josef Schwarz as a great baritone. He had been brought all the way across the continent from New York especially for this one tryout appearance under the eyes of Mary Garden. His success was immediate and resulted in a repetition of Rigoletto, this being the only opera given twice during that season. It also brought to Schwarz a contract with the Chicago Opera Company and he has been one of the bright lights of the recent Chicago season. New York, which had known him previously only as a concert singer, now is giving him the highest praise as an operatic star, chiefly for his performance of Rigoletto at the Manhattan Opera House, where the Chicago Company is now appearing.

The complete repertoire and casts are as follows: First week—Monday, March 27, Aida—Raisa, Van Gordan, Johnson, Rimini-Lazzari, Cimini, conductor; Tuesday, March 28, Love of Three Kings—Garden, Muratore, Baklanoff, Lazzari, Polacco, conductor; Wednesday, March 29, Rigoletto—Mason, Pavloska, Lamont, Schwarz, Lazzari, Nicolay, Polacco, conductor; Thursday, March 30, Tannhauser—Raisa, Van Gordan, Martin, Schwarz, Cimini, conductor; Friday, March 31, Jugler of Notre Dame—Garden, Dufranne, Lazzari, Polacco, conductor; Saturday matinee, April 1, Romeo and Juliet—Mason, Muratore, Baklanoff, Polacco, conductor; Saturday night, April 1, Jewels of the Madonna—Raisa, Lamont, Rimini, Cimini, conductor, Second week—Monday, April 3, Louise—Garden, Pavloska, Johnson, Dufranne, Polacco, conductor; Tuesday, April 4, Madam Butterfly—Mason, Pavloska, Johnson, Rimini, Polacco, conductor; Wednesday, April 5, Norma—Raisa, Pavloska, Lamont, Lazzari, Polacco, conductor, Thursday, April 6, Salome—Garden, Muratore, Van Gordan, Lazzari, Polacco, conductor; Friday, April 7, Boheme—Mason, Pavloska, Johnson, Rimini, Lazzari, Dufranne, Dux, Cimini, conductor; Saturday matinee, April 8, Girl of the Golden West—Raisa, Pavloska, Johnson, Rimini, Polacco, conductor; Saturday night, April 8, Monna Vanna—Garden, Muratore, Baklanoff, Cotreuil, Polacco, conductor.

Reservations for the one hundred guarantors have been opened by Oppenheimer. Mail orders likewise are being received and will be filled in the order of receipt. The general public seat sale will not commence until March 6th.

Preparations for the coming of the Chicago Company to the Civic Auditorium have been advanced rapidly in the last few days, according to Oppenheimer. Oppenheimer states that he has received from Architect G. Albert Lansburg the complete plan for the arrangement of the Civic Auditorium during the opera season, and that opera-goers this year will find the Auditorium as nearly like an opera house as it is humanly possible to make it.

One move in the direction of better opera and greater comfort for the audience will be the enlargement of the stage and reduction of the seating capacity. The Auditorium, which has a maximum capacity of about fifteen thousand, will be reduced to about seven thousand. The boxes, which last year flanked the forward portion of the lower floor, will be eliminated this year and boxes will be limited to those across the width of the hall. These box logs will come just back of the twentieth row and will be elevated. All seats back of the logs also will be elevated with a sharper pitch than heretofore.

The draping of the canopy overhead and of the side curtains will be similar to last year, but several new devices have been adopted by Lansburg to improve upon even the wonderful acoustic effects achieved before.

YOUNG PEOPLE'S SYMPHONY AT AUDITORIUM

Between Eight and Ten Thousand Persons, Consisting Mostly of Young People, Listened With Enraptured Interest to Alfred Hertz and His Men and to the Golden Tones of Paul Althouse

By CONSTANCE ALEXANDRE
There are many of us who have splendid ideas and inspirations. There are also among us those who have great ambitions. But, there are very few of us who live to see our ideas become realities and have our ambitions materialized. The exception to the rule was proven in the case of Jessica Colbert, who dreamed of giving the children of San Francisco their first taste of serious music. Her dream was realized on the afternoon of February 1st. It would have done one's heart good to see these youngsters, ranging all the way from six to fifteen or sixteen years of age, rushing into the Civic Auditorium. Judging from their evident excitement and enthusiasm they seemed to think they were going to a circus or something of that nature. Yet, the instant Alfred Hertz took his place on the conductor's platform and the first note of Mendelssohn's Overture to the Midsummer Night's Dream was heard, a silence prevailed which would have enabled anyone to hear a pin drop. I feel positive that this coming musical generation will look back with deep gratitude and appreciation to Mrs. Jessica Colbert, who is laying the foundation for their taste in art. It is far easier to cultivate a child's taste in early youth than at an advanced age. As Albert Lavignac, one of the world's most noted authorities on musical subjects, wrote in his Education in Music: "To form a child's taste in music is like teaching him to talk. If the child has a governess who speaks incorrectly, mispronouncing words and syllables, he will learn in talking to speak after the one he hears the most from. So it is with music. He will form his tastes after the music he listens to."

So, let us hope that the mothers, teachers and all who have the musical life of our children at heart, will let these youngsters hear only the best in music. Nothing less will do. If they have a victrola, a player piano or any mechanical device, buy for them, fond parents, the best records on the market. Leave "jazz" alone. There is a place for everything, but the home is not the place for that. Dance halls and cabaret shows can take care of that branch of "music," which is neither beautiful nor elevating.

The children seemed to thoroughly enjoy every moment of the concert and while the program was of a light vein it was not easy for children to grasp it, for many made their debut at an orchestral concert upon this occasion. They loved the melodious Nut-Cracker music of Tchaikowsky with its infectious and spirited rhythms. Many recognized the Connais tu la pays from Thomas' Mignon, for I distinctly heard little hums about me. Mr. Hertz's effervescent moods were conveyed to his men who responded to his demands in every possible detail.

Paul Althouse sang for the children that magnificent number from Wagner's Die Meistersinger called Walther's Prize Song and found instant favor with them as he always does with their seniors. Althouse has a beautiful ringing tenor voice, skillfully handled, which contains warmth, tenderness and ample power. His lovely mezza-voice tones were lost to a slight degree in that vast auditorium, but those sitting in certain parts of the hall were able to relish their full beauty. He sang The Prize song with ease, for it is not a simple aria to sing from a vocal or interpretative standpoint. His diction in the German language was faultless and crystal-like in its purity and he succeeded in revealing the inner significance of the Wagnerian text and music without a sacrifice to his tone quality. Many who endeavor to sing Wagner have the idea that they must scream. Such is not the case, for Mr. Althouse proved this by singing with the orchestra rather than over it. Mr. Hertz is always singularly happy while conducting works of this great master and so a perfect and sympathetic accompaniment was supplied. Mr. Althouse's next number was the La donna a mobile from Verdi's Rigoletto, which he sang with all the necessary lyrical beauty, verve and freedom. He answered the young people's enthusiasm by singing two sentimental English songs, which were equally appreciated.

The next Young People's Concert will provide them with the opportunity of hearing a sensational pianist, Myra Hess, in conjunction with the San Francisco Symphony Orchestra.

MARVINE MAAZEL DELIGHTS BERKELEY PEOPLE

Marvine Maazel, the brilliant young pianist, who recently scored such a decided success with the San Francisco Symphony Orchestra under the direction of Alfred Hertz, gave a piano recital in Berkeley last Monday evening wherein he aroused the enthusiasm of several hundred of Berkeley's music lovers. As will be seen from the program appended to this article Mr. Maazel had chosen for himself a most difficult artistic task and the fact that he was able to cope with it in a manner satisfactory to concert goers is in itself evidence for the unusual talent that reposes in him.

Mr. Maazel was somewhat hampered by the fact that he had a small grand piano instead of a concert grand piano at his disposal. Therefore it would be unjust to regard his work too closely from a purely executive angle, for small grands do not always respond so easily to touch, coloring or pedal effects. However, Mr. Maazel permitted us to hear sufficient of his interpretative faculties to draw the conclusion that he has studied with intelligence and that he has gained by experience and close application to his work.

While we naturally shall expect noticeable growth in Mr. Maazel's pianistic development as he progresses toward the road of maturity, we certainly can express ourselves unreservedly upon his brilliant display of technical skill which was apparent throughout the rendition of his program. He displayed a technic beyond his years, he being barely over twenty years of age, and his attack, his tone and his memory correspond with that of much maturer artists whom we have listened to. There is unquestionably an unusual amount of pianistic knowledge stored up in the mind of this young pianist and it is hardly probable that such determination, such industry, such adaptability and natural talent will not gradually carry this young pianist to the goal of his highest ambitions.

Like all young artists Mr. Maazel must curb his impetuously somewhat. He is inclined to accelerate his tempi beyond their proportionate values and in conjunction with such acceleration goes naturally a somewhat too vigorous touch. But the latter may be due to the action of a piano not exactly intended for concert purposes, and hence not as delicately adjusted as concert requirements demand.

However, these remarks are not made in a spirit of discouragement; on the contrary, they are made in a spirit of the kindest friendship, for of what use is a critical review unless it can point out the way to constant improvement? Not even the greatest artists are perfect. Mr. Maazel interpreted the following program to the visible delight of his sympathetic audience: (a) Prelude G minor (Rachmaninoff), (b) Legende (Godowsky), (c) Hunting Song (Mendelssohn), (d) Warum (Schumann), (e) Toccata (Saint-Saens); (a) Impromptu F sharp major (Chopin), (b) Scherzo B flat minor (Chopin), (c) Nocturne D flat major (Chopin), (d) Etude (Aeolian Harp Study) (Chopin), (e) Waltz E flat major (Chopin); March Militaire (Schubert-Tausig), Etude D flat major (Liszt), Rhapsody No. 6 (Liszt).

ALFRED METZGER.

NEW STUDIO OF BEN MOORE

Ben Moore, the musicianly and justly successful young pianist, accompanist and instructor, has leased the attractive Shepherd home at Union and Divisadero streets, and here amidst congenial surroundings of spacious grounds overlooking the bay and Marin hills, he works with even greater enthusiasm than before. It was originally not Mr. Moore's intention to stay in San Francisco this season, for his success in New York last year was quite phenomenal and consequently he has been offered some flattering contracts for this year among which are included exclusive bookings as accompanist for 1922 with Paul Kochansky, Kathleen Parlow, Titta Ruffo, Lucy Gates, Edward Lankow and Rosa Raisa.

Nevertheless he decided to remain at home this season to devote his time to teaching and preparation for next year's work in the East. That Mr. Moore has been unusually successful as a teacher may easily be gathered by scanning a list of some of his pupils, for after all the excellence of a teacher can best be determined by the results he achieves. Miss Kathryn Goggin in her several recent appearances before the Oakland Music Teachers' Association has charmed her audiences with her interpretations. Elwin Calberg is one of our best pianists, giving great satisfaction at the various musical clubs, where he has appeared. Among the successful teachers in the transbay cities who have been pupils of Mr. Moore are: Alice Dean, Anita Merritt, June Westling, Pearl Brandt and Edgar Thorpe. Mr. Thorpe spent last season in New York as accompanist for Percy Rector Stephens and this year he is meeting with gratifying success here. Miss Leta Gross of San Francisco has for many seasons met with unusual success through her large class of students. In addition to his pianistic work Mr. Moore occupies two church positions, namely, at Trinity Episcopal church where he is organist and director, and at Temple Beth Israel.

Mrs. Elsie Cook-Hughes, the well known pianist and teacher, has completely recovered from a painful automobile accident which happened several weeks ago and is again busy teaching at the Jenkins Music School and in addition has opened a studio at 815 Clement street, this city. Mrs. Hughes, being an artist and pedagogue of unusual faculties, is meeting with that success which her merit justifies.

THE WEEK'S MUSICAL EVENTS

(Continued from Page 1, Column 3)

the London String Quartet include: James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola, and C. Warwick Evans, violoncello.

Second Municipal Popular Concert.—The second popular concert of a series given under the auspices of the Mayor and Board of Supervisors, at the Exposition Auditorium, took place last Sunday afternoon. Less than a thousand people were in attendance, which is unquestionably due to the fact that it was given on a Sunday afternoon. The first of these events was given on a midweek evening and several thousand people were present. This should have been an object lesson. We note that the next of these concerts will take place on a Wednesday evening, and again we are sure that the attendance will be better.

Uda Waldrop played the organ solos and accompaniments with that care and skill which has made him such a favorite in this city. Mr. Waldrop belongs to the most indefatigable and industrious musicians we have ever met and this perennial enthusiasm contributes not a little toward his artistic triumphs. His organ playing shows fine artistic instinct and constant application and his interpretations reveal sentiments of careful study and understanding. He was the recipient of long and continued applause.

The guest artist was May Mukle, the distinguished English cellist, who added to her admirers by the interpretation of several excellent compositions of a lighter vein. However, she would have pleased her hearers more if she had chosen works of more contrasting character than only those of slow and even tempi. Nevertheless she had an opportunity to display the beauty of her tone, the elegance of her phrasing and the depth of her expression. She was accompanied by Mrs. Elsie Cook Hughes, who acquitted herself nobly both as accompanist and pianist.

Charles F. Bulotti had an opportunity to display his rare tenor voice in splendid fashion and from the standpoint of enthusiastic approval he unquestionably

lentz), Charles F. Bulotti; Kamenoi Ostrow (Rubenstein), Uda Waldrop; Kol Nidrei (Hebrew Melody), May Mukle, Mrs. Elsie Cook Hughes, accompanist; (a) Fanfare in D (Lemmens), (b) The Holy City (Adams), Uda Waldrop; (a) Ave Maria (Schubert), (b) The Lost Chord (Sullivan), Charles F. Bulotti.

Chamber Music Society.—Notwithstanding a heavy downpour of rain and the fact that the London String Quartet had appeared at the same hall only two days previously, there was a large audience at the Scottish Rite Auditorium to listen to the fifth concert of the seventh season of the Chamber Music Society of San Francisco. May Mukle was the guest artist, but on this occasion she formed one of the ensemble and her individual work became blended with the work of the entire organization, thus not calling forth individual comment. The opening number consisted of Boccherini's Quintet in C major, a work of the old school, melodious in character and appealing because of its rhythmic and poetic beauties. It was done with elegance of style and intelligence of expression, and pleased the audience greatly, if one may judge by the applause.

The Chamber Music Society gave a most impressive reading of the well known Dvorak Quartet in F major, op. 96, which demanded and received sombre and well-shaded interpretations where the instruments blended with singular spontaneity of thoughts. The work is intensely emotional, even sensuous at times, and therefore the musicians had a chance to express themselves with the abandon which only true artists are able to convey. Both in the slow and fast movement they obtained splendid effects and pleased every one with their fine tone and rich coloring.

The novelty of the program was Schoenberg's Verklarte Nacht Sextet, op. 4, for strings, and after a previous experience with Schoenberg we awaited the performance of this work with fear and trembling. But like paying a visit to the dentist, because it is necessary, so did we finally and reluctantly make up our mind to hear this work even though it killed us, and as is frequently the case, we were most pleasantly disappointed. This sextet of Schoenberg's is far superior in musical content and harmonic construction to the quartet we heard from the Flonzaleys. The introductory and concluding phrases, specially the last few bars (and this we do not mean as a joke either) are truly resplendent in their emotional beauty. The tonal colors, the elegant shadings, the melodic and rich phrases combine to make most of this work palatable to even the most conventional of us. The poem by Dehmel very ably adapted into English by Elias Hecht, was printed in the program and it was therefore possible to follow the meaning of the composition. It was astonishing how faithful the composer adhered to the atmosphere of the poem. Only once, somewhere in the middle of the work, did we meet the grotesque style of ultra modernism, but even here the passionate scramble of the instruments was well justified by the story. But even more than the beauty of this work did we admire the skill of the musicians who were able to interpret it with such realistic effect and such smoothness of expression. At times they played phrases that we simply could not believe possible of interpretation, the technical difficulties seeming almost unsolvable. And yet the musicians, including Louis Persinger, Louis Ford, Nathan Firestone, Lajos Fenster, Walter F. Berner and May Mukle, overcame these seemingly unsurmountable obstacles with an ease and effective artistic result that was worthy of the sincerest admiration. It was an excellent composition ideally interpreted.

WERRENATH SINGS TOMORROW

San Francisco music lovers are scheduled for a great artistic treat at the Century Theatre tomorrow afternoon, where a large houseful will gather to enjoy the superb art of the American concert baritone, Reinald Werrenrath. The career of Werrenrath might be called meteoric. A few years ago he came into prominence as the assisting artist on a transcontinental tour with Geraldine Farrar, and easily shared honors with the famous prima donna. Werrenrath's only previous appearance in San Francisco was as special soloist with the Minneapolis Symphony Orchestra at one of their memorable Sunday morning Tivoli Opera House concerts. Those who attended that event will remember the sensational success the young baritone achieved on that occasion.

Werrenrath's lineage all points to music. His father, mother, grandparents and their parents were all professional concert and opera stars in both their native Denmark and in this country. Werrenrath, himself was born in Brooklyn, New York. He is a college graduate and a man of well-rounded culture, who has devoted a well spent life, not only to the development of his natural vocal gifts, but to the broadening of his repertoire and to the promulgation of the finest in American music. As a program builder Werrenrath stands as pre-eminent as he does as a singer. The programs were published in last week's issue.

THE RISE OF PRIHODA

It is seldom that a city, even one world-famous for its arts, gives an official welcome and reception to an artist. Yet this is what happened in Genoa when Vasa

Prihoda arrived to give a concert hardly a month after he had burst from penniless obscurity to sweep Italy off her feet with the magic of his violin. On Christmas day, 1919, the young Bohemian offered to play for his food in a little Milan restaurant. On February 1, 1920, Genoa turned out en masse to acclaim him. He was conducted to the City Hall and there received by Mayor Massons, his staff, the leading musicians and the newspapermen. Of the concert, which followed, the critics wrote: "We doubt the possibility of translating into words the manifestations of joy, of frenzy, of enthusiasm, of clamors, of applause for the young violinist."

Prihoda will appear here for the first time as the next event of the Alice Seckels' Matinee Musicales in the Colonial Ballroom of the Hotel St. Francis on Monday afternoon, February 27th.

MME. ANITA D'ARCY VARGAS IN WASHINGTON

Mme. Anita D'Arcy Vargas of Santa Clara is being highly complimented in Washington, where she is spending a few weeks before going to Italy to fill an operatic engagement. Besides attending the reception given by President and Mrs. Harding at the White House, Mme. Vargas attended receptions given by Vice-President and Mrs. Coolidge and Mr. and Mrs. Herbert C. Hoover. Mme. Vargas sang at the reception given by the Southern Club in honor of Lord and Lady Lee of Fareham on December 19th. Lord Lee is of the nobility and one of England's greatest Lords and the principal representative from England at the disarmament conference. Besides singing the Mad Scene from Hamlet Mme. Vargas sang Who is Sylvia, taken from Shakespeare's Two Gentlemen of Verona, and Lo Hear the Gentle Lark, which is from Shakespeare's Cymbeline. Lord and Lady Lee noted this fact and expressed their appreciations when Mme. Vargas was presented to them.



MME. ANITA D'ARCY VARGAS

The Distinguished Prima Donna Soprano Who is Meeting With Brilliant Success in Washington and Other Eastern Centers This Season

On December 23rd Mme. Vargas was made the guest of honor of the Ladies' Congressional Club, which is composed principally of wives of Senators and Congressmen from all over the United States. At this occasion Mme. Vargas sang a most interesting program. It is the greatest honor that can be conferred on an artist outside of singing at the White House. On Christmas day Mme. Vargas sang at the Walter Reed Hospital, assisted by the famous Washington Marine Band, which is called The President's Own, for the convalescent soldiers.

On January 1st Mme. Vargas sang at a reception given by the Arts Club in honor of Miss Emma Thursby, who was one of America's greatest singers. Among the songs Mme. Vargas sang was The Broken Chords by the late Louis F. King, written in 1884 and dedicated to Miss Thursby. It made a very strong impression on every one present, especially on Miss Thursby herself, who was deeply moved.

The Washington Herald on January 1st devoted several columns to the work of Mme. Vargas, heralding her with large headlines. The Herald says in part of this brilliant artist: "She seems to sing with the ease and abandon of a native wood-bird, taking the most daring runs and thrills with which she amazes and delights her audiences. Seldom has a new singer in Washington won her way so quickly into music loving hearts as has Mme. Vargas. Her voice has in it the richness, color, freshness and energy of the West, from whence she comes."

This combined with the finished art that the best European training could give, adding the gift of a charming personality, creates a demand for her wherever she goes. She has a range of three octaves, including the famous high E, which made Tetravini unique.



CARLO SARATINI

The Viennese Violinist Who Will Be the Soloist at the California Theatre Sunday Morning Concert Tomorrow

seemed to be the "hit" of the afternoon. His velvety, clear and well-carrying voice was heard with thrilling gratification by every one present and the hearty enthusiasm he infused into his work only added to its effect. He also was wise in his choice of compositions, among which was one by Uda Waldrop. Mr. Bulotti belongs to those rare artists who appeal to everybody and he sings with an ease and fluency that is as enjoyable as the flexibility and purity of his voice. He is an artist among a thousand, and we never tire to listen to him. He belongs to those resident artists who justify our campaign for the recognition of musicians residing among us.

The complete program presented on this occasion was as follows: Improvisation (Waldrop), Uda Waldrop; (a) Sombre Woods (Lully), (b) The Swan (Saint-Saens), (c) Idylle (Barns), Miss May Mukle, organ accompaniment by Mr. Waldrop; (a) Legend of the Chimes (De Koven), (b) Love's Sorrow (transcribed for organ by Mr. Waldrop) (Kreisler), Uda Waldrop; (a) Elegie (Cello obligato by Miss Mukle) (Massenet), (b) E Lucevan le Stelle, from La Tosca (Puccini), (c) Love is Ever Young (Waldrop), (from the Family Club Play, The Fountain of Youth, words by Edmond Col-

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Sir Henry Heyman left San Francisco on Saturday, January 14th, to spend a few weeks in Paso Robles Hot Springs for the benefit of his health. His brother motored him there in his new Cadillac and Sir Henry was greatly impressed with the truly wonderful trip, beautiful scenery and interesting travel. He never before realized how beautiful were the valleys of Santa Clara and Salinas. Mr. and Mme. Paderewski gave him the heartiest kind of welcome upon his arrival at Paso Robles at four o'clock in the afternoon, having been eight hours and a half on the road including stopovers, and he has ever since been occupying his usual place at their table between his two distinguished hosts. Sir Henry complains bitterly of the cold, but qualifies it by saying that the sun during the day somewhat takes off the chill. It snowed fully six inches during the general storm, and while this improved the scenery it also chilled the atmosphere.

Marion Frazer, the charming young piano soloist and very efficient instructress, gave a pupils' recital at the studio of Miss Rittigstein on the evening of January 31st. The program presented served to reveal the talented young pianists at their best and also displayed the high order of their tuition. The following numbers were played: Solfeggietto (Bach), Miss Goldie Schuster; (a) Le Banc de Mousse (Du Bois), Mrs. Geo. Uhl; (a) Melody (Rachmaninoff), (b) Prelude (Rachmaninoff), Miss Eva Rittigstein; Etudes, op. 25, No. 1, op. 25, No. 9, op. 10, No. 5 (Chopin), Miss Lillian Frater; (a) Scherzo (Mendelssohn), (b) Rondo Capriccioso (Mendelssohn), Eileen Fealy; Scherzo B flat minor (Chopin), Marion Frazer.

Gustave Walther, the distinguished Belgian violin virtuoso, will give a recital at Wheeler Auditorium of the University of California, Berkeley, on Thursday evening, February 23rd. The program to be presented on this occasion will be as follows: Concerto No. 1 in G minor (Max Bruch), Chaconne, unaccompanied (Bach); (a) The Walnut Tree (Schumann-Auer), (b) Spanish Serenade (Chaminade-Kreisler), (c) Paraphrase on Minuet (Paderewski-Kreisler), (d) Eli Zion, God of Zion (Achron-Auer), (e) The Lark (Glinka-Balakireff-Auer), (f) Spinning Song (Popper-Auer); Hungarian Melodies (Ernst-Walther), free arrangement, revision of the accompaniment and cadenza by G. Walther. At the piano, Mlle. Jeanne Feront. Unusual interest is being manifested in this event and anyone fond of artistic violin playing should not fail to hear Mr. Walther on this occasion.

The Pacific Musical Society are offering two programs for the month of February. The one will take place this (Saturday) afternoon, February 11th, in the Ballroom of the Fairmont Hotel, and will be in the nature of a Valentine program, performed by the members of the Junior Auxiliary. The concert of February 23rd, also to be given in the Fairmont Hotel Ballroom, will be an "Informal at Home" to celebrate the twelfth anniversary of the Pacific Musical Society's existence.



JACK EDWARD HILLMAN
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The program will include vocal and violin numbers and also several classic dances. In every detail this evening affair will be thoroughly informal so as to make the occasion just as sociable as possible.

The Chamber Music Society of San Francisco will give a concert for the Young Men's and Young Women's Hebrew Association, 121 Haight street, tomorrow (Sunday) evening, February 12th. The program arranged for this occasion will be as follows: Hungarian Rhapsodie (Popper), solo for violoncello, Walter Ferner; Album Leaf (Wagner-Wilhelmj), Slavonic Fantasy (Smetana), solos for violin, Nathan Firestone; Trio in G major (Bach), for flute, violin and piano, Messrs. Hecht, Firestone and Ferner; Serenade (DeSwert), Spanish Dance (Popper), solos for violoncello, Walter Ferner, Louis Persinger at the piano. The public is cordially invited to attend this event.

Warren D. Allen, organist of Stanford University, announces the following programs for the recitals to be given at Stanford Memorial Church during the week beginning Sunday afternoon, February 12th: Fugue in E flat (Bach); Told at Sunset (from the Woodland Sketches) (Edward MacDowell); Plegaria (Prayer) (Louis Urteaga); Elevacion (Jose Antonio de Erauzquin); Final (Jose Maria Beobide). Tuesday, February 14, at 4:15 p. m.—Sunday's program repeated. Thursday, February 16, at 4:15 p. m.—Bach program—Prelude and Fugue in E minor; Arioso in A major (transcribed by E. S. Barnes); My Heart Ever Faithful (from the Cantata for Pentecost); Sonatina from the Cantata, God's Time Is the Best; Toccata in F major.

The Swayne Club presented the following program at its regular meeting held at the home of Mrs. W. J. Younger, on Saturday evening, February 4th: Nocturne in F (Schumann), Arabesque No. 1 (Debussy), Mrs. W. J. Younger; Three Etudes (Chopin), Miss Lillian Frater; On Wings of Song (Mendelssohn-Liszt), Miss Ruth Viola Davis; Gavotte (Gluck-Brahms), Rhapsodie (Brahms), Miss Audrey Beer; Marche Grotesque (Sinding), Miss Esther Hjelte; Fantasie F minor (Chopin), Elwin A. Calberg; Scherzo (Mendelssohn), Rondo Capriccioso (Mendelssohn), Miss Aileen Fealy; Melody (Rachmaninoff), Prelude (Rachmaninoff), Miss Eva Rittigstein; Barcarolle (Rubinstein), Moment Musical (Mcszkowsky), Rhapsodie No. 10 (Liszt), Miss Ethel Denny; Scherzo in B minor (Chopin), Miss Marion Frazer.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, February 6, 1922.—Brahms' third symphony was played by the Philharmonic Orchestra, Conductor Rothwell giving it a poetic reading that was minutely shared by his ensemble. The present seating arrangement proved, as we anticipated, more favorable in a symphonic work, where the first and second violins are active simultaneously in a large measure, as are the other strings. Yet, we have to reiterate our objection as to the division of the orchestra, for the break in the ensemble effect remains, though not quite so glaring, owing to the specifically symphonic scoring of the work. The instruments of brighter tone color on the left, those of darker timbre on the right, will mostly be apt to produce that effect. On the other hand, the seating seems to favor unity of phrasing and shading in the strings, so that we listened to effects in that regard, not achieved before.

Ilya Bronson, principal of the 'cello section, needs no introduction, nor did he during the two performances, where he was greeted with much warmth by his many admirers. His excellent musicianship, splendid technical equipment and high musical ideals were convincingly evinced in his playing of the Volkmann 'cello concerto, even though quality and pitch of tone were not always of the calibre for which we admire him. This concerto offers severe difficulties and Mr. Bronson met them with that artistic honesty so characteristic of his work, though they proved exhausting in the latter part of the work. It is an arduous work, which does not repay the soloist with gratefulness of melody, in fact, it is classically tedious. Yet Mr. Bronson well held the attention of his hearers, who rewarded him with prolonged expressions of their admiration.

Comments on the performance of Tchaikowsky's Overture 1812 seem superfluous. To our mind it does not belong on a symphonic program, though we are well aware that Pierre Monteux rendered it with the Boston Symphony. No doubt, Mr. Rothwell devoted the due rehearsal time to it. To us it is musical frightfulness, at least, specially when played on the same program opening with the third Brahms Symphony. We grant that the overture may attract some people to a popular concert. We know that some musical "lowbrows" to whom we talked thought it was noise and nothing more, while several lady high-brows, they were that at least from the viewpoint of a dealer in costly furs would take, thought it was the most wonderful thing they had heard. Which reminds us that even a symphony audience is a mixed crowd, and that programs are not planned to please the reviewers. All of which granted, we still think that the low-brow we mentioned is dear to our heart.

Sylvain Noack, our first concertmaster, is announced as the soloist for the symphony concerts of February 17th and 18th, playing the B minor violin concerto by Saint-Saens, the third concerto, opus 61. That same program opens with the Midsummer Night's Dream music and closes with Debussy's Iberia Suite. To Saint-Saens is dedicated the entire program of next Sunday afternoon, the 12th, when Viola Ellis, contralto, will sing two arias from Samson and Delilah. Mr. Noack will be featured also in that program, with the violin solo in the Prelude to Le Deluge.

Marvine Maazell, young New York pianist, gave a beautiful program, the musical values of which he did not reveal, we confess in sincere regret. To begin with, his playing was technically uneven, which means that for instance his runs, and, of course, his phrasing being blurred. He has splendid qualities as to touch, but finesse became unproductiveness, as we missed color, shading, clarity. In the Bach we missed structural vision of the form, which meant that thematically and harmonically it was unconvincing. Why Mr. Maazell strung together his Chopin Preludes, as if they were to be played almost in one movement, we cannot understand. While his tone revealed great beauty in certain episodes of his Chopin group, yet we did not think his playing matured, or forceful. In the C sharp minor Scherzo he was at his best. But the B minor Sonata was anything but convincing. Does Mr. Maazell attempt to be impressionistic in his technique? If so a certain vagueness in his playing was perhaps intentional, but we "did not see the point" how it could be played "suchwise." Apropos of his first number, the Chaconne by Bach, in a rather fascinating, but superfluous, piano arrangement by Busoni, we venture to say, that we love the Chaconne so well as a violin work, that we do not think it gains under the pianistic draperies Busoni has gratuitously hung around it. If Bach at all, and we think he is not being played enough, then Bach for the piano, written by Bach, of which there is ample, but not Bach distilled à la Busoni. Will not somebody form a musical association that will curtail that idiosyncrasy of soloists and choirs, to sing arrangements, when they could use better original works written for their purposes.

May Mukle, the English 'cellist, gave us a few minutes of her time, telling us about conditions in musical England, where fees are about one-third the amount artists receive here. "To get one hundred guineas in England is something unusual," she laughed, "while here it is only five hundred dollars." Miss Mukle spoke very highly of the Ariosto Suite, arranged by Albert Elkus, the well known San Francisco composer. Among other



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new chamber music works, featuring the 'cello, she mentioned those by Delius and Frank Bridge, also a rhapsody by Goossens.

Anna Pavlowa celebrated a triumph here, which shed distinct credit on manager, S. Hurok, L. E. Behymer, who sponsors the local appearances and those in the Southland and Southwest, as well as on his associate and secretary, Miss Rena MacDonald, to whose ingenious publicity a good deal of the local success must be attributed. In spite of biting frost, rain, and sleet—we had even snow—the season is going over big, and there is a continuous line beleaguering the box office.

Other engagements limited our own enjoyment of the remarkable series of programs, which, as far as we can judge under the conditions, are culminated by the bill uniting the Amarilla and the Dionysus ballet. We have seen the first before, but feel certain that the histrionic and terpsichorean charms have gained in distinctiveness. Pavlowa herself has never impressed us, either as a dancer or as an actress, as she did last night. Which is not to belittle previous appearances, but to say, that she was supreme as a dancer and actress. There is a refined, sublime subtlety in the totality of her expression which adds a spiritual element to her art. Her dancing is more than music visualization. It is music incarnate!

That same quality does she also imbue evidently in the ensemble work of her ballets, specially the Amarilla performance, which strikes me like a picture of Watteau brought to life by the magic of music. While the background with its saturated coloring is not Watteau by moderately and fittingly modernized in its saturated colors and heavily plumed tree-groups, it makes the delightfully graceful and exceedingly well costumed figures stand out all the better.

As to the Dionysus ballet one could fill columns about its wondrous beauty, in which the crafts of dance, lighting and music are remarkably blended. The lighting art of N. de Lipski is a new "lamp of Aladdin." Never have the modulation of color and harmony been joined in more exquisite manner. Space does not permit to do more than hint at the transfiguration of a mountain grotto into the banks of a moonlit lake enshrined by willows, accomplished through change of lighting only, without lowering of curtain, without darkening of stage, neither property being shifted or curtain lowered. This magic moment occurs as the statue of the god Dionysus comes to life and the change returning previous scenic effects occurs as the god vanishes back into marble. Pavlowa danced as if she had really faced the deity, ecstatic, exultant, worshipful.



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Tscherepnin's music adapted by Theodore Stier, we think, to the ballet, is fitting, in a measure. Much of it was lost through the frenetic applause, that repeatedly drowned it. And then there was the unavoidable condition of uneven playing which can hardly be eliminated by a touring company which has to supplement its musical personnel from resident musicians. Tscherepnin's music fits the ballet as far as action is concerned, and vice versa, of course. But those who have heard the music Richard Strauss has written for the last act of his Ariadne on Naxos, when he pictures the coming, the arrival and the presence of the god Bacchus (who is the same as Dionysius) will agree, that only Strauss could write such ravishing, truly dionysian music. Nevertheless we are grateful to Mr. Hurok for sending this ballet out west and similarly indebted to Impresario Behymer, to whom it meant extra expense in order to afford Los Angeles a feat truly extraordinary.

Pavlowa and her company will tour Japan and the Orient. Mr. S. Hurok, her manager, tells us. Bookings for Japan have already been arranged, the opening performance taking place at the Imperial Theatre of Tokio, September 25th. A. Strock, impresario with booking offices at Shanghai, is representing Mr. Hurok's interests in the Far East, while the latter acts as Mr. Strock's agent here. Mr. Hurok is also sending Efrem Zimbalist, the violinist, to Japan. The death of Arthur Nikisch, the great conductor, was a doubly severe shock to him as Mr. Hurok together with Milton Diamond of the International Concert Agency, were negotiating with Nikisch for a tour as guest conductor in this country. Mr. Hurok, it will be remembered, in a similar capacity, was instrumental in bringing Dr. Richard Strauss to America. Manager Hurok will remain here and in the Southwest during the Pavlowa engagement before returning to his New York office.

Considerable interest has been manifested in the article of Thilo Becker, eminent pianist and pedagogue, dealing with tone production, published in the columns of the Pacific Coast Musical Review of January 28th, last week's issue. Unfortunately the publication contains a misprint in the third column, first paragraph of the last chapter. The respective sentence should read: "Man is the recipient of this vibratory energy according to his capacity to relate himself to it," instead of "to vibrate himself to it."

February 14th, the Los Angeles Woman's Symphony Orchestra, Henry Schoenfeld, conductor, will give the first concert of its season at the Philharmonic Auditorium. Impresario Behymer has taken over the man-

Thilo Becker

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CONCERTS FOR THE MONTH OF FEBRUARY

Eighth Popular Concert—Sun. Aft., Feb. 12
In Memoriam—Gustave Saint-Saens
Soloist—Viola Ellis—Contralto
Second San Diego Concert—Feb. 13th
Soloist—Richard Buhlig—Pianist
Ninth Symphony Concerts—Fri. Aft. Sat. Eve., Feb. 17-18
Soloist—Sylvia Nonck—Violinist
Second Santa Barbara Concert—Tues. Eve., Feb. 21
Third Pasadena Concert—Fri. Eve., Feb. 21th
Soloist—Cecil Fanning—Baritone
Ninth Popular Concert—Sun. Aft., Feb. 25th
Soloist—Catherine Shank—Soprano
Fifth School Concert—Tues. Aft., Feb. 26th

AUDITORIUM BUILDING, LOS ANGELES



agement of the organization, with Mrs. Edna Foy Neher as president. George Walker, former basso of the Royal Opera at Berlin, will be the soloist. The program includes Beethoven's Pastoral Symphony, and works by Berlioz, Grainger and Elgar.

Mme. Estelle Heartt-Dreyfus, that well-loved contralto who has gained such a unique place for herself with her artistic song recitals in which she reveals her deep understanding for musical folklore, has arranged a series of lovely programs, showing her musical versatility. On February 23rd she will give a big Spanish program of her own in San Diego. Prior to this event, the Dominant Club here will enjoy her on the 11th, with a private musical preceding this event. March 9th brings her annual Los Angeles recital. "Famous Songs and Who Made Them" is her musical subject for Pasadena March 18th, and a subsequent concert, April 3rd, also in the Crown City, is dedicated to "Composers I Have Known." An Easter program will be given by her in the Darby Hotel, April 16th.

Charles E. Pemberton, noted Los Angeles composer, is working at a string quartet and is also sketching a symphonic poem for orchestra, both of which works he hopes to complete within this year, "if the spirit moves him." Mr. Pemberton teaches composition at the College of Music, as well as violin.

Alfred Kastner, harpist, and Earl Bright, 'cellist, both of the Philharmonic Orchestra, played one of the best programs heard by the Ebell Club of Long Beach.



MRS. HENNON H. ROBINSON
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Mrs. M. Hennion Robinson, the popular accompaniste of the Woman's Lyric and Ellis Clubs, is taking a trip to New York City, both for professional and recreational purposes. Mrs. Robinson will confer with several publishers interested in her songs and also take a dip into the metropolitan music pool for the sake of refreshing herself after a rather active half season. Aside from her extensive work as accompaniste with resident artists, Mrs. Robinson also was on tour this season with such artists as Piaastro, the violinist, and May Mukle, the 'cellist, sharing fully in their successes. Just before leaving, Mrs. Robinson was honored with a performance of her Bridal song at the Friday Morning Club, for which composition she has also written a 'cello obligato.

Patrick O'Neil, tenor, was re-engaged by the Celtic Club. He will also fill a return engagement before the Catholic Woman's Club, March 15th. Eight of his advanced pupils will be heard in joint recital late this month.

Nellie Coburn Walker, soprano, has been appointed soloist at the Westlake Presbyterian Church. Mrs. Clarence C. Threlkeld appeared before the Order of Amaranth and the Junior Ebell Club of Long Beach. Both artists studied with Maude Fenlon Bollman.

Bertha Fiske, one of the few real artists who suffer under that abominable classification "musical reader," is offering "a player program of prose and poetry of today" at the Ebell Club tomorrow evening. We expect to speak about it at a later time. Incidentally, we want to record now, that the program includes a melologue, the music of which has been specially written for Miss Fiske by George Edwards, the gifted San Francisco composer.

MR. and MRS. GIACOMO MINKOWSKI

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Cumnock School is celebrating Moliere's anniversary with a production of his Bourgeois Gentilhomme, the same play that precedes Strauss' opera Ariadne on Naxos. Anna Priscilla Risher, whose creative talent as a writer for voice (solo and choral), and for piano, has been widely recognized by publishers, has written several incidental songs and dances for this occasion.

Impresario Selby C. Oppenheimer of San Francisco was in town, conferring with Messrs. Loudon Charlton and S. Hurok, the New York managers, the "conclave" being held at the Behymer office. The only fact we can report regarding Mr. Oppenheimer is, that his sunny smile was the warmest substitute for old Sol while snow lay on our hills. What is the matter with Bay City newspapermen, that "Selby" should be so parsimonious in "talking copy"?

Preparations for the benefit concert dedicated to the MacDowell Club Fellowship Fund are well under way. It will be held at the Gamut Club, February 20th, Monday evening. Norma Gould, head of the well-known dancing school, will stage a pageant. Other well known artists will also contribute. From Mrs. Graham F. Putnam, president of the club, we learn that Mrs. Edward MacDowell, the widow of the great American music-maker, will not be able to visit the West this year, owing to her extensive bookings for concerts and lectures in the East.

Things in the MacDowell Club rooms are moving in a manner to make this relatively new center one of the most important local meeting places for artists of all callings. This also being emphasized by the dedication of one room as an artists' room, which will contain a composers' corner, poets' corner, painters' corner and so forth, respective sections of that room being reserved for permanent exhibits of autographed photographs. A start has been made with the composers' corner and a number of musicians have responded to the invitation. A special feature of this exhibit will be that they have added to their photographs a piece of a manuscript which will be framed with the photographs, thus making it a "creative" corner in the full sense of the word.

Thanks to providence the clubrooms can now be reached by telephone, the magic formula being 820156. Of great value to the public and eo ipso to the artists, are the highly representative exhibits of paintings and related arts and crafts, which are conducted by Carroll Warder, who forms the important link of this musical club with the painters, sculptors and other craftsmen of this city. Sunday, February 19th, the club will give another of its informal monthly programs, which have proved so successful. Lorna Ussher, Australian violiniste, is among the soloists to be heard.

Amon Dorsey Cain, baritone and vocal instructor, gave a musicale at his residence studio. The following students gave a very effective program of songs: Misses Stillwell, Wondries, Milhier, Shutt, Stuart, Mmes. Talbot, Hawkins, Skinner; Messrs. Ferrish, Bailey, Foldberg, Delaney, Lloyd, Resse. The selections were varied, taken from both opera and concert repertory.

Members of the Zoellner Quartet were recently made honorary members of the Los Angeles Music Teachers' Association. This is an appreciation by their colleagues of the work the Zoellners have done for music throughout America. Other honorary members of the association are Harold Bauer, Charles Cadman and Schumann-Heink. The Zoellners announce for their fifth concert in their series the Cesar Franck quartet. This work is considered by many the biggest and most inspired composition Franck wrote. It will be played by the Zoellner Quartet at the Ebell Club the evening of the 13th inst.

Impresario Behymer announces two concerts by Reinald Werrenrath, tenor, for Thursday evening, the 16th, and Saturday afternoon, the 18th. New to Los Angeles is the Bohemian violinist, Vasa Prihoda, who is scheduled on the Philharmonic Artists' Course for February 28th.

Ilya Bronson, 'cellist, and May MacDonald Hope, pianist, delighted a capacity audience at the last meeting of the Hollywood Community Chorus. Hugo Kirchhofer, chorus director, and Mrs. J. J. Carter, president of the chorus, were given a rousing ovation that same evening.

Dane Rudhyar, French composer, now living here, is one of the contributors to the January issue of Schirmer's Musical Quarterly. Rudhyar makes highly interesting comments on the music of the future.

Alfred Kastner, harpist of the Philharmonic Orchestra, has been elected member of the Advisory Committee of the National Association of Harpists.

Adelaide Goosnall, artist-pupil of Thilo Becker, the eminent piano pedagogue, will be the soloist at the coming Grauman Sunday Morning Concert. This is the fourth time within little more than two months that Becker pupils have figured conspicuously in our concert life.

Music—An Ode, the setting by Henry Hadley of Henry Van Dyke's poem, will be given by the Los Angeles Oratorio Society at Philharmonic Auditorium on Sunday, the 19th inst. This American composition was given its initial performance in the West last season. So many requests have been received for its repetition that the oratorio society decided to comply and now offers this most pretentious work for a second hearing. The work is a dedication to music in all its moods

and phases and is based on that wonderful poem by Henry Van Dyke—Music, An Ode. It is poetry of exalted loftiness, inspiring in thought and select choice of verbal pictures. The choral numbers include play song, sleep song, hunting song, dance song, war song, symphony, iris, sea and shore. Among the soloists engaged for this performance is Paul Althouse, Metropolitan Opera Company tenor, and now frequently mentioned as a successor to the lamented Caruso. In addition to his role in the oratorio, Mr. Althouse will be heard in a special group of songs. Soloists for Music, An Ode, will be: Melba French Barr, soprano; Clemence Gifford, contralto; Paul Althouse, tenor, and Henri de la Plate, basso cantante.

Carrie Donaldson Kraft, soprano, formerly of Chicago, will be heard in a well varied song recital at the Ebell Club this Thursday.

Frances Philipps, vocal teacher, and Romaine Schons, pianiste, have joined studio activities.

Mme. Werth-Fruhling, teacher of voice, will present her pupils in recital Thursday and Friday.

Music at the Theatres

At Grauman's—Yesterday's concert at the Grauman Theatre, given in honor of the fourth anniversary of the opening of the big picture playhouse, will itself require commemoration, for it introduced a young soloist of great merit. Adele Marcus, still in her teens, played the piano like a veteran concert artist, yet with a modest demeanor and a reserve that added visual pleasure to the delight her musical message brought to the ears of an enthusiastic audience. She played the Schultz-Epler arrangement of Strauss' Blue Danube waltzes and, responding to an encore, offered Scriabine's Nocturne for left hand only, and then, in response to continued and growing applause, she played Liszt's Campanella. Besides being a pianist Miss Marcus is evidently a musician and her poetic sense has been aroused, all of which bespeaks a three-fold training credit for which is due to Dr. Alexis Kall, whose pupil Miss Marcus is.

Orchestraally the program presented under Mischa Guterson, offered Dvorak's Carnival Overture, which was given with effulgent tone and in which the reeds and strings were exceptionally effective. Jan Blocks' Carneval de Princesse D'Auberger, too, was rendered with fine characterization.

Tschaikowsky's Polonaise was given a glittering and vivid interpretation under Guterson's baton and a novelty, Saint-Saens' Wedding Cake, played by Mischa Guterson, first violin; Henry Murtagh, pianist; Anton Bradae, second violin; William de Ridder, viola; Michael Eisoff, 'cello, and George Guterson, double bass, proved interesting though perhaps too fragile for so large an auditorium, the music requiring a more intimate relationship between players and hearers.

Henri LaBonte, tenor, sang Salut Demeure from Faust and a delicious lullaby, Ninna Nanna, by Nicola Novelli, a member of Grauman's Symphony Orchestra. Mr. LaBonte proved one of the favorite artists heard at these concerts.

At the California—Dvorak's brilliant Carnival Overture found the Greater California Concerto Orchestra and Conductor Elinor in fine mood and highly gratifying form. It is a work that needs fiery animation and spontaneous gayety, elements that made the present performance an outstanding feature of this entire concert series. Ensemble effects and incidental work of the string and brass sections were specially happy. In Popper's thrilling Hungarian Rhapsody the mood of the program was finely continued, particularly as Constantin Bakaleinikoff rendered the taxing solo with as much warmth and beauty of tone as also with a technical abandon and rhythmic force which proved him a 'cellist of unusual qualities. Rhythm was triumphant also in the charming Beale Street Blues, one of Elinor's characteristic syncopated arrangements in which he and his fifty players continue to find new occasion to surprise their appreciative audiences with new effects.

GODOWSKY IN CONGENIAL MOOD

Quietly and unostentatiously, Leopold Godowsky, world-famed pianist, who will play here on Sunday afternoons, March 19th and 26th, at the Scottish Rite Auditorium, under the local management of Frank W. Healy, slipped into Houston one morning for the purpose of visiting his former pupil, Wilson Fraser, of the Houston Conservatory of Music.

Godowsky is small of stature, modest of manner, but tremendous of intellect and spirit. He is, moreover, a "regular fellow" with no frills and fancies such as are supposed to accrue to geniuses, and meets an interviewer in such a happy spirit, that an old-time friendship sort of feeling is established at once. Asked about his compositions, for which he has over 200 for the piano alone, Godowsky immediately began unstrapping his baggage to show his latest work, a set of compositions called Triakontameron (a Greek word meaning thirty days), the set being so called because representing 30 moods and fancies. The final composition of the set is a famous Requiem, the most gigantic tribute to the American soldiers who died in the late war ever composed. Written in a large movement, with crashing chords, it incorporates in the finale the beloved Star Spangled Banner.

BEN MOORE

PRESS COMMENT

Washington Star, Washington, D. C., Apr. 2, 1921.
—Ben Moore played the accompaniments for Mr. Kotchanski and again captivated his hearers with his skill and artistry, repeating his success of a short time ago in Washington when he played for Titto Ruffo.

Washington, D. C., Times—Ben Moore at the piano was rarely sympathetic, giving interpretations of definite character and delightful tone—a real artist in his work.

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MADAME CAILLEAU'S PUPILS' RECITAL

The last month's pupils' recital given by Madame Rose Relda Cailleau at her residence studio, served to reveal several lovely new voices. Miss Sue Thorne sang Jean by Spross and Noon and Night by Hawley, displaying a soprano voice of real sweetness. The aria Mi chiamano Mimi from La Boheme was charmingly rendered by Mrs. Sigal Webb, who not only has a lovely voice but uses her intelligence in her interpretations and sang this number in pure Italian. Pretty pianissimo tones were exhibited in the singing of Geraldine Watt, while Mrs. S. Rogers sang her numbers with a voice of lovely quality and displaying an unusual amount of poise.

A flexible and crystalline voice is Margaret O'Brien's, which was heard to advantage in the Se saran rose of Ardit. Her high tones rang out pure and clear. William Fitzhugh has a baritone voice of resonance and ample volume and he sang Tosti's Good-bye with much feeling. Another bit of lovely singing was done by Marjorie Mock, whose progress will be interesting to note for she possesses brains as well as vocal ability. Madame Cailleau and Mrs. J. W. Reid sang two duets with artistic finish and beautiful color effects. Caroline Brenner was heard in two English songs while Helen Mauser showed much improvement over her former work. Style and finesse were heard in the singing of Margaret Mack, whose work has matured as well as her voice. It is an organ of warmth and lusciousness and will find favor with all who hear it. Mrs. J. Baalman again accompanied the students in her excellent manner.

At the end of the program, greatly to the satisfaction of all present, Madame Cailleau rendered in her inimitable fashion a lovely number in which her faultless diction, polished style and silvery tones were prevalent.

SYMPHONY POPULAR CONCERT

The program for tomorrow afternoon's Popular Concert in the Columbia Theatre by the San Francisco Symphony Orchestra under the direction of Alfred Hertz, will contain as the principal feature Rimsky-Korsakow's famous orchestra suite, Scheherazade. This work is in four movements of symphonic proportions and presents one of the most vividly colored series of orchestral pictures to be found in modern music. It is, at the same time, one of the best examples of story telling in music, although the story is left to a great extent to the imagination of the listener, the thought being strikingly suggested by the use of recurring themes.

The balance of Sunday's program is made up of Schubert's well-known Military March, the Prelude to Debussy's Afternoon of a Faun, Bizet's Carmen Suite and the Grand Pas des Fiances from Glazounow's ballet, Ruses d'Amour. The latter is given over largely to a charming dialogue between the solo violin and cello, which will be played by Louis Persinger and Walter V. Ferner.

For the pair of symphony concerts to be given next Friday and Sunday afternoons in the Columbia Theatre the principal item programmed is Chausson's B flat Symphony. Other numbers announced are Tschaiowsky's Overture-Fantasy Romeo and Juliette, and a tone poem, Samson, by Rubin Goldmark, the latter to be given for the first time in San Francisco.

GALLI-CURCI COMING

Never has there been more interest in a concert engagement than is already evidenced in the Galli-Curci recital, which Manager Selby C. Oppenheimer has announced for Sunday afternoon, March 19th, in the Exposition Auditorium. At her first appearance with the Metropolitan Opera Company early this season the famous coloratura soprano achieved a brilliant success. Returning to the Chicago Opera Company during its last week's performances in its home opera house, Galli-Curci continued to shine as a bright luminary in one of the brightest constellation of stars ever assembled in an operatic organization. She is now headed westward and will reach San Francisco on the above-mentioned date.

Manager Oppenheimer announces that the tickets for the Galli-Curci concert will be ready on Monday morning, February 27th, at Sherman, Clay & Co., and in the meantime mail orders will be received for this auspicious event.

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BRASLAU, A FAVORITE

If ever a young singer had opportunity and excuse to be spoiled by adulatory notices it is the American contralto, Sophie Braslau, who is again touring the country for a long season of concert. After her recital in Chicago last year, Mr. Devries in the American hailed her as "the Schumann-Heink of the younger generation." "Could anyone," he asked, "sing Gustav Mahler's immortal Human Life with a deeper understanding of its intellectual and poetic import, with more feeling, more tonal sensitiveness?" Mr. Moore of the Chicago Journal asserted that "today she stands as a leader among contraltos." Mr. Hackett of the Post said of her voice that it is "one of the few true contraltos on our present stage." And Miss Weber in the Examiner said, "The young contralto gave a stunning program full of stupendous vocal difficulties but she was absolute mistress of the situation and gave a remarkable exhibition of virtuoso singing." Mr. Rosenfeld in the News remarked that "her deep and warm contralto never came forth with such clarity and with so much appeal."

Miss Braslau will make her only appearance here on the Sunday afternoon of March 12th at the Century Theatre under the management of Selby C. Oppenheimer. Those who heard Braslau on her last appearance in San Francisco will rush to secure good places to be present at this, her only appearance here this season.

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Afternoon of a Faun Debussy
Carmen Suite Bizet
Grand Pas des Fiances Glazounow
SCHEHERAZADE RIMSKY-KORSAKOW

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RECITAL BY PRICE AND HILLMAN

Intense interest is being manifested in San Francisco by the presence of Madame Vought, who has recently come here from New York City and has become interested in presenting resident artists. To quote Madame Vought, "I am delighted to find so much excellent talent among the resident artists and I shall do all I can to bring the best before the public in San Francisco in concert and recital work."

Marie Partridge Price, soprano, and Jack Hillman, baritone, are to be presented in concert by Madame Vought at the Fairmont Hotel on Tuesday evening, February 14th. An extremely interesting program has been arranged by these two artists who need no introduction to San Francisco, and their friends await the event with keen interest. Tickets are available at Sherman, Clay & Co., and the program will be as follows: (a) Memento (Tirindelli), (b) Chanson Triste (Duparc), (c) Tes Yeux (Rabey), (d) Lied Maritime (D'Indy), Mr. Hillman; (a) She Never Told Her Love (Haydn), (b) My Lovely Cella (Munro), (c) At the Edge of the Sea (Jobson), (d) Enchantment (Crist), (e) One Golden Day (Forster), Mrs. Price; (a) Three Salt Water Ballads—Port of Many Ships, Trade Winds, Mother Carey (Keel), (b) In the Moonlight (Haile), (c) The Muleteer (Di Nigero), Mr. Hillman; (a) Night of Stars (Tschalkowsky), (b) Lied (Franck), (c) Dansons la Gigue (Poldowski), Mrs. Price; (a) Call Me No More (Cadman), (b) The Bill Man (Forsyth), (c) Lorraine, Lorraine, Loree (Spross), (d) A Page's Road Song (Novello), (e) Ecstasy (Rummel), Mr. Hillman; Visi D'Arte, La Tosca (Puccini), Mrs. Price.

CHAMBER MUSIC SOCIETY CONCERT

Myra Iless, the phenomenal English pianist, who recently arrived in New York to begin her first American tour, will be guest artist with the Chamber Music Society Tuesday evening, February 28th, at Scottish Rite Auditorium. In securing this brilliant young artist, manager Jessica Colbert and founder Elias Hecht of the Chamber Music Society feel that final concert of the series of six will be fittingly the most sensational of the entire course, as Myra Iless has created a furore in the East by her magnificent playing. With a personality of exceeding charm combined with her rare artistry, Myra Iless is making a place for herself in the affections of every audience before whom she plays.

CARLO SABATINI AT CALIFORNIA

The California Theatre tomorrow morning will present an unusually distinguished musician in the person of Carlo Sabatini, Italian-Viennese violinist. Sabatini has been appearing before the musical public of Europe for the past sixteen years, but this is his first tour of the American continent. Sabatini, a musician of the old school, plays nothing modern on his programs. He studied at the Music Conservatory of Vienna, from which he graduated with highest honors, his masters being Professors Gruen and Helmesberger. Born of cultured parents in Vienna, Sabatini grew up in a literary and musical atmosphere. His mother, a richly talented woman, understood how to guide her son along the right path to a higher art. His father was by profession a language professor. He was a noted linguist, being a master of seventeen languages. Sabatini will offer The Mendelssohn Concerto for violin and orchestra.

The feature of Herman Heller's orchestra program promises to be Lake's inspiring composition, The Evolution of Dixie. This melody is developed slowly through The Creation, Dance Aboriginal and The Minuet until there emerges the immortal Dixie. This in turn becomes a waltz, then ragtime and in the end grand opera. The other orchestra numbers are March of the Toys, by Herbert; Doctrien, waltz by Strauss; L'Elisir D'Amore by Donizetti. The opening number on the program will be Leslie V. Harvey's organ solo. He will play Orientale by Cui.

STANFORD GLEE CLUB

Judging from the imposing array of testimonials from the press in other cities where they have appeared, the concerts of the Stanford Glee Club, which appears in this city at the Scottish Rite Auditorium on Tuesday evening, March

7th, might have been exceedingly successful, with a merit which has earned for them the praise of music critics everywhere.

The chorus of the club is well balanced, singing unique songs in good harmony, and the work of the vocal and piano soloists, Marsden Argall and Richard Malsby has not failed to attract attention and favorable comment from those who enjoy good music.

Warren D. Allen, director of the Glee Club, has surely been very successful in his efforts to produce high-class musical organization, as distinctive in its line as those other Stanford activities which have gained the attention of the general public. The membership has increased until the Club now numbers seventy voices, and is one of the most popular organizations in the University. Nearly two hundred undergraduates applied for admission to the Glee Club at the beginning of the year.

KOLB AND DILL AT CENTURY

Capital and Labor form an interesting topic for discussion, but none but a genius would have thought of them as constituting a subject for a comedy for Kolb and Dill and yet the Century Theatre is reverberating to peals of laughter as the result of the controversial possibilities thus established. "Give and Take" is the title of the extremely mirthful play which Aaron Hoffman has written especially for San Francisco's favorite funmakers and they never lose an opportunity to keep the audience in a constant state of hilarity and good nature. Nothing more filled with merriment has ever been the medium for the introduction of the two famous dialecticians to their home city and they have been given an enthusiastic reception at every performance.

Not the least interesting feature of the performance of Give and Take are the entertainment features. These are offered between the acts and not in the course of the production. A bevy of charming girls present the latest songs and dances in an inimitable fashion. They are being well received. Then there is the "symphonic jazz" orchestra, which first augments the regular house corps of musicians and afterwards is seen in a series of special offerings during an intermission.

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Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,650,000.00
Employees' Pension Fund	374,753.40

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VOL. XLI. No. 21

SAN FRANCISCO, SATURDAY, FEBRUARY 18, 1922.

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WERRENRATH PRESENTS ACME OF VOCAL ART

Distinguished American Baritone Possesses Not Only An Unusually Fine, Resonant, Ringing Voice, But Interprets Every Composition According to the Highest Ideals of Interpretative Art

By ALFRED METZGER

The number of genuine concert artists is so limited that it is a great privilege to be able to hear one now and then. Reinald Werrenrath who appeared at the Century Theatre last Sunday afternoon before a large audience belongs among this ideal type of vocal artist. He fits in every way into the refined company that wields the banner of classicism in a manner worthy of the masters. His program was compiled in a manner to suit all sorts of tastes from the most fastidious to the less particular. But no matter what he sang he did it with the same artistry, the same musicianship and the same vocal proficiency.

The first group of songs consisted of German lieder by Schubert, Schumann, Marx and Wolf. Herein Mr. Werrenrath was able to exhibit the highest degree of his art. His German pronunciation was absolutely pure and correct. He succeeded in obtaining the innermost purpose of the lines and both in his dramatic and vocal powers he proved to be master of his craft. The possessor of a naturally resonant, pliant and ringing voice, perfectly placed and used with the utmost elegance of style, Mr. Werrenrath adds to this vocal art a most impressive and at times thrilling gift of dramatic declamation.

It would be impossible to imagine two works contrasting to a greater degree than Schubert's *Du bist die Ruh'* and *Der Doppelgänger*. The former tranquil and calm in character, the latter passionate and tragic. In both instances Mr. Werrenrath succeeded to obtain the very marrow of the meaning and sentiment contained in the works which in itself stamped him an artist of the highest rank. Equally excellent was the limpid *An den Sonnenschein* by Schumann which he interpreted with a lightness and delicacy impossible to surpass.

We have never heard a vocal artist employ the *sottovoce* in more effective style than it is done by Mr. Werrenrath, and it is most difficult to remember just at this time any one who has done it quite so effectively. We have heard concert artists employ head tones and falsetto, but none has used the *sottovoce* or *mezza voce* in the various positions with as effective an artistic style as Mr. Werrenrath. His intonation is absolutely true. His enunciation is simply delightful. And above all every one of his interpretations breathes the spirit of intellectuality and mental poise. It is invaluable to listen to Mr. Werrenrath's conception of the classics.

The second group of songs consisted of Italian and French classics and here, too, the artist extracted every element of poetic or romantic value from the work. He possesses that rare knack of making an apparently unimportant work assume the cloak of dignity by reason of his intelligent reproduction. Furthermore, he sings with the utmost ease and his occasional changes from pathos to humor and vice versa represent some of the most delightful experiences you may encounter in the concert hall. The element of humor and pathos was specially notable in the *Three Salt Water Ballads* by Frederick Keel which were given an unforgettable interpretation.

The closing group of songs consisted of characteristic compositions by American and English composers and added to the enjoyment of the program by giving the hearers an opportunity to grasp the beauty of Mr. Werrenrath's English pronunciation. Whenever we feel that our attitude toward singing in English is opposed by friends who claim that it is impossible to understand singers when they sing in English we like to refer them to an artist like Werrenrath. And if we are not mistaken the majority of the audience, notwithstanding the musical superiority of the German classics, revealed just as great pleasure in the English songs, which, although musically not as pure in style and fertile in thought, could be understood by everybody.

In Harry Spier Mr. Werrenrath possesses one of the very best accompanists we have the pleasure to hear during the course of a concert season. Mr. Spier is not only a master of his instrument and understands the various phases of pianistic art, but he adapts himself to the style and personal taste of the soloist. In his playing he obtains the same spirit of intensity which Mr. Werrenrath secures through his vocal efforts. And this blending of accompanist and soloist is one of those rare enjoyments which only exists where two artists of the first rank occupy the respective positions of soloist and pianist.

While the Century Theatre housed a large audience last Sunday afternoon, it should present a packed house next Sunday. Singing such as is expounded by Mr. Werrenrath is too rare to be missed by any vocal artist. And if our students, teachers and concert artists wish to hear how a concert program should be interpreted, we can not make any better suggestion than to advise them to attend the second Werrenrath concert tomorrow afternoon.

CHICAGO OPERA CO. SEASON

A resumé of the Chicago Opera Company's first three weeks at the Manhattan Opera House in New York, a general digest of the opinions expressed by the metropolitan city's critics must cause the opera's sponsors in San Francisco to chortle with joy. The fourteen performances have been artistic successes in every detail. So much has already been written of the principals who will come here with the company, that this review ought to be dedicated to the orchestra, the ballet and the stage management. So uniformly excellent have been the productions, that not a single New York critic has failed to dilate upon their quality.

There is the orchestra, one of the finest which has ever been assembled and drilled to perfection under the direction of Maestro Giorgio Polacco, the greatest operatic conductor in America today, and in the world on a par with that master of the baton, Arturo Toscanini. Polacco has developed his corps of expert musicians until their responsiveness is truly miraculous. This ensemble of musicians is an ideal instrument in the hands of Maestro Polacco's associates, who never fail to give Polacco all the credit for the admirable efficiency of the orchestra.

Nor have the critics failed to recognize the vocal superiority of the virtuoso chorus which sings with splen-



EDITH MASON
Prima Donna Soprano of the Chicago Opera Association, in Her Matchless Role of Madame Butterfly

did freedom and vitality, a spontaneity that is characteristic of youth and a refreshing brilliancy that speaks volumes for the expert training it has received. In action, too, the chorus achieves surprising results for which the major honors must be awarded to Jacques Coini, veteran stage manager, to his young and gifted assistants, and to the inspiration, the contagious enthusiasm of the principals of the company. One rehearsal in company with Mary Garden, Rosa Raisa, Edith Mason, Lucien Muratore, Edward Johnson, and the others of the first line principals, as well as direct work with such artists as Margery Maxwell, Irene Pavloska, and others, has given the chorus an impetus and such working models to emulate, that nothing short of perfection has been the outcome. Where the orchestra scored in its performances the chorus also came in for its deserved artistic recognition.

The ballet, trained by the Russian masters, Pavley and Oukrainsky, has never been finer than this year. Its performances place the entire personnel in the class of the *Diaghilev* Dancers of unforgettable splendor and

fame. In *"Romeo and Juliet,"* in *"Louise,"* in all those operas where the ballet is featured, the exhibitions of the Chicago Opera Dancers have been a source of pleasure and pride.

Finally, the properties of the Chicago Opera Company representing an investment of millions, have called forth unqualified praise. The beauty and elusiveness of the setting for *Love of Three Kings*, the crude strength and picturesque primitiveness expressed in *The Girl of the Golden West*, the striking opulence of *Salome*, and the pageantry of *Louise*, these are but a few illustrations chosen at random in which the technical experts of the Chicago Opera have achieved noteworthy triumphs. To which review the exceptional and effective stage lighting must be added in order to follow in detail those points which have particularly drawn favorable comment of the metropolitan press.

Returning now to the first line of vocal talent assembled by general director, Mary Garden, for the forthcoming San Francisco season, beginning March 27th at the Civic Auditorium, we find that the following public favorites have again demonstrated their right to be classed with the greatest of their genus. In order of appearance in New York they include, Lucien Muratore, Raisa and Rimini, Edith Mason and Edward Johnson, Josef Schwarz, Baklanoff, Lamont, Martin, Margery Maxwell, and once again, the stirring *Flora* and captivating *Louise* of Mary Garden. These artists in their glorious achievements give promise of the distinguished performances scheduled for the rest of the season, performances which are to be repeated in San Francisco.

OPERA LECTURES GIVEN BY HOBEN

Alice Seckels, the energetic associate of Selby C. Oppenheimer, who originated the *Matinee Musicals* in San Francisco, is announcing another novelty. Miss Seckels is arranging to have Sydney Francis Hoben, the noted English lecturer and musician to give a series of lectures the topics of which will be the various operas which the Chicago Grand Opera Company will present during their coming season.

These illustrated lectures will be given at the Fairmont Hotel at three o'clock, the first one taking place on March 7th. The opera being discussed will be *The Jewels of the Madonna* by Wolf-Ferrari and in which Rosa Raisa is said to be at her greatest. On Friday, March 10th, *Le Jongleur de Notre Dame* will be the subject of discourse. The principal character in this opera is Jean which Massenet wrote for a young tenor who was never able to sing it so Mary Garden assumed the role and made it one of the most striking of her many famous impersonations. Tannhauser will be spoken of on March 13th and on March 16th Bellini's exquisite opera *Norma* will be the topic of the day. Mr. Hoben will illustrate the various themes at the piano, preparing many who will attend the opera with a good idea of the operas musically as well as dramatically.

This is a splendid opportunity for scholars of opera as well as opera lovers to become acquainted in an authentic manner with the modern operas.

TINA LERNER IN URUGUAY

The many friends locally of Madam Tina Lerner, the Russian pianist, and her husband, Vladimir Shavitch, will be interested to learn that they are now permanently located in the City of Montevideo, Uruguay, South America, where they have opened a conservatory complete in every department. Mr. Shavitch has established a symphony orchestra composed of 90 musicians of which he is the leader and conductor, and this organization is receiving the most gratifying and financial support of the music loving residents of Montevideo.

Madam Lerner, in addition to concertizing through South America, is doing very earnest work with her voice, and it is possible that we in San Francisco shall have the pleasure of attending a vocal concert given by her here some day. Backhaus, the eminent pianist, and who is scheduled to visit San Francisco in the near future, recently was the guest artist at a concert given by Mr. Shavitch and his symphony orchestra in Montevideo, and it was a great success. The conservatory Shavitch occupies is a large three-story building and contains a concert hall capable of seating 1,000 persons, and this hall is used for the rendition of the masterpieces played by the Montevideo Symphony Orchestra.

Pearl Hossack Whitcomb, contralto, who has recently returned to San Francisco, appeared last week on the program given by the San Francisco Musical Club. She sang a group of exquisite Russian songs in the original language, meeting with splendid success. Mrs. Whitcomb was accompanied by Mrs. Cecil Hollis Stone. Another recent appearance of Mrs. Whitcomb was at a reception and luncheon given by the San Francisco school directors to welcome the in-coming of their new members. The songs that Mrs. Whitcomb gave were of the old and modern school and she appeared in the characteristic costumes.

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TWENTY-FIRST YEAR

STANDARDS AND THE MUSICAL CLUB

An Interview With a Visiting Artist Concerning Their Great Influence in the Community

By GEORGE EDWARDS

"What are the standards of The Musical Club?" asked Madame Shorbska, after we were seated, and before I could say a word about her lovely gown.

"Why do you want to know? And how should I know, anyway?" I parried.

"Well, they refer to them constantly in the talk of their work for musical 'uplift,' until I have become curious about what they mean by the word."

"I speculated, 'Probably it refers to their payment of artists,' I hazarded at last. 'You know the State Federation of Musical Clubs is urging the adequate remuneration of artists, and no doubt they are taking a lead in this fundamental matter, and are justly proud of their pioneering.'"

"Oh, no! It can't be that," replied Madame hastily. "For they assured me they never engage an artist at more than \$25, and except that I consider my work with the modern composers in a certain missionary spirit I should never have considered for a moment accepting their fee. No, it can't be that to which they apply 'standard' as a value word!"

"I know what it is then," I exclaimed. "It refers to their professional respect—their treatment of artists."

"Do you really think so?" my interviewee challenged; "do you think any organization I have ever played for showed the professional disrespect they showed me in questioning the artistic judgment of my selections?"

"How did they do that?" I inquired.

"Well, first," said Madame reflectively, "they had me play for their committee, in order to decide whether they could, as they said, use me. I played for them the more gladly that I thought, from what I had heard of their standards, they would be pleased with my research into the little-known modern schools of composition. So I played a little piece of Palmgren."

"Did they think Palmgren a new kind of cheese, or the name of a near-beer?" I risked.

"No, but they thought it was too short for program purposes," she replied.

"Oh, well, you know the older school was measured by the yardstick," I exclaimed, "and how were they to be sure they had a bargain for their \$25 unless they got long pieces—even a bolt of music? Did you expect them to accept a lot of short pieces that everyone would know by their size were remnants?"

"Now do be serious!" scolded Madame, "for I seriously want to know what they mean by their word 'standard.' It certainly was not in this matter, for from long experience I have learned to close my programs with a certain Debussy prelude, and this they would not hear of."

"Well, you know that 'prelude' means a beginning," I said, sarcastically; "and how could you end with a beginning?"

"That's what they said," she answered, "but after all the most significant thing about the end of anything is that it is the beginning of something else—life, for instance. That's how schools use the word 'commencement.'"

"How did any conductor ever dare," I mused, heedless of her philosophizing, "do Liszt's, Les Preludes at the end of his orchestral program?"

"But the greatest difficulty," continued the artist, in her turn heedless of me, "was over the inclusion in the program I finally submitted of a work by a local composer, especially written for me, after a long acquaintance by each of us of the other's work and ideas. I included it because it fitted exactly into my program-scheme. And you know how sensitive I am to program arrangement."

"Well, what about it?"

"Simply that they called me up, and after inquiring if this was indeed the name of the local composer, and not some other, ordered me forthwith to remove it, on the ground that they would rather hear something else. I knew they had not heard this number, so I asked my informant how she could know she preferred something else. Well, she replied, we have a rule that no local work is put on our program except as played by the composer. You have no Palmgren, for instance, couldn't you play something of his instead? It was useless to explain that I had given up Palmgren because the committee had objected to him, so I simply said that my program would have to stand."

"Well, you must admit," I suggested after thinking a moment, "a sort of standard in discriminating against the American composers?"

"Perhaps," she admitted, "but that is not the standard they refer to."

"Possibly it's a standard of manners they have," I suggested.

This time Madame was really annoyed. "Was it good manners of their committee to discuss my clothes, and to 'size up' what I had on at the time? To ask if my recital gown was too tight for me to play in, as if with my experience I should not know how to appear before an audience?"

"No, I withdraw the guess," I answered hastily. "But I know now what they mean by 'standard.' It is that they have an ideal of club efficiency."

"Well, that may be it," admitted the artist, "they are certainly efficient in getting their \$25 worth of the quality they want."

"No, I was joking," I said, "for now I can tell you how rudely they treated the president of the State Federation of Music Clubs. She resides in another city, and is known as one of the broadest-minded of musicians, and the most charming and self-sacrificing of women. This president on a visit here, asked to be allowed to address The Musical Club on the subject of State Federation. But the club 'had a rule' that no one should speak at their meetings—even though the local president is understood to address the audience at every meeting, and is not backward in shaping the club's policy by that means. Then could the State President address the Board of Directors? No, because they did not meet during her visit—as if the board of a local branch should not be called even at midnight for such a purpose!"

"Yes," put in Madame, falling into tune with my gossip, "even if they must sit on the edge of the bed to do so!"

"Well, they withdrew from the Federation before they should be responsible for the entertainment of the approaching Bi-annual Convention, and what do you suppose were their grounds?"

"Standards?" asked Madame, smiling.

"That incidentally," I acknowledged, "but principally because the local clubs have been unable to find out anything about what the State Federation is doing! Can you beat that—after refusing to hear the State President!"

"Still, I want to know what they mean by 'standards,'" insisted the artist, now bent on analyzing the matter to the end and obviously not to be diverted by the State Federation.

"Only one thing is left," I replied—"standards of performance."

"Is that what they mean?" asked Madame.

"I cannot say," I replied, "but tell me your state of mind in giving your program for them."

Madame Shorbska smiled, but shook her head.

"Well, then I shall analyze the probable psychology of one of their artists," I suggested. "Imagine the humiliation of anyone who would accept their fee of \$25 for so exacting a performance, then imagine him going through the ordeal of clothes inspection, program wrangling, and the like. Would his performance be likely to set a standard?"

"No," replied Madame, "and I'm afraid that's just what I didn't do. But as such standards are impossible under the conditions, what are the 'standards' they refer to, then?"

But I was worn out with speculation. "I give it up," I cried, as I seized my hat and cane. "Ask God!"

Mme. Vought announces the formation of an Opera Study Club, which will meet at 500 Kohler & Chase Building for rehearsal, under the direction of John Whitcomb Nash, every Friday evening. Antonio Scotti, during his last visit to San Francisco, remarked that few students of singing ever studied an opera in its entirety; an aria or two being about all the average student cares about until he or she applies for work with an opera company, then they are confronted with the appalling truth that their study has been quite superficial. To supply an opportunity for such study Mme. Vought has engaged Mr. Nash for one evening per week, hoping to extend the scope of the club in providing classes in operatic acting, classic French and Italian diction, and in general round out the singer's education. This will entail the employment of other instructors, and for the present the study will be confined to the score. Opportunities will be given those who can begin to handle the solo roles, and wherever

possible, understudies will be urged to carry as much as possible of the various roles. The operas will be presented en chambre, that is, without costume and stage effects, but it is hoped that the club will cover at least four operas each year. Further information will be gladly furnished by Madame Vought at 500 Kohler & Chase Building.

John Whitcomb Nash was presented in recital to the Saturday Afternoon Club of Santa Rosa by Roy A. Daniels of Sherman, Clay & Co. at the club house on Saturday afternoon. The building was literally packed to greet this popular singer, whose programs are so well known for their interest and variety. Mr. Nash introduced Mme. Stella Raymond Vought, who has recently arrived from New York and is active in the interests of the resident artists of the Bay Cities. Mme. Vought sang two groups of songs which were well received. The Saturday Afternoon Club were able to secure Mr. Nash for this recital owing to a cancellation of the concert to be given by the Progressive Business League, and the announcement that this recital would be followed by another at an early date was received with applause and evident appreciation. The program was given in the following order: Within this Sacred Dwelling (Magic Flute) (Mozart), Honor and Arms (Handel), Onaway, Awake, Beloved (Coleridge Taylor), John Whitcomb Nash; Shadow Song (Dinorah) (Meyerbeer), Lo Here the Gentle Lark (Bishop), Mme. Vought; Sunset (Buck), A June Morning (Willeby), An Even Song (Blumenthal), Border Ballad (Cowen), John Whitcomb Nash; Robin, Robin, Sing Me a Song (Spross), Who Knows (Stickles), Mme. Vought; Homing (del Riego), A Banjo Song (Blomer), The Lass with the Delicate Air (Arne), King Duncan's Daughters (Allitsen), John Whitcomb Nash. Mrs. Sheridan Baker was the accompanist, and played with delicacy and finesse. By special request Mr. Nash closed the program with a group of his own humorous monologues.

Jacobson's Pupil Recital—Joseph George Jacobson's pupils held their monthly recital on February 4th at the studio of Mr. Jacobson, 2833 Sacramento street. One of the outstanding features was the playing of the Mozart Sonata for piano and violin by Marian Cavanaugh and Alexander Murray, the latter a talented pupil of G. Jollan. After this number the young violinist played a composition, Sunset, by Mr. Jacobson, and was much applauded. These two young children, aged ten years respectively, are preparing to give a concert at the St. Francis Hotel in the near future. Following is the program rendered by the players: Two piano compositions, Norwegian Dance (Grieg), Mrs. and Miss Waitman; Rondo (Beethoven), Waldesrauschen (Baumgardt), Miss Myrtle Waitman; Second Waltz (Godard), Rhapsody (Koelling), Miss Pauline Bovo; A la bien aimee (Schuett), Voices of Spring (Sinding), Miss Gladys Wilson; Sonata for violin and piano (Mozart), Marian Patricia Cavanaugh and Alexander Murray; Sunset (Jacobson), A. Murray; Romance (Rubinstein), Kamennoi Ostrov (Rubinstein), Mrs. Ada Belle Backes; Sonata D major (Haydn), Happiness (Jacobson), Miss Myrtle Harriet Jacobs; Third movement of Sonata Pathetique (Beethoven), Albumblatt (Gutzmacher), Marian Cavanaugh; Crescendo (Per Lasson), Moreau (Wollenhaupt), Sam Rodesky.

The Ada Clement Music School gave a pupils' recital at the school, 3435 Sacramento street, on Saturday evening, February 4th, which was most interesting in character and in which the pupils appeared in splendid form. Those taking part were as follows: Scandinavian, Slavic, Hungarian and Finnish music—The Christmas Tree (Gade), Elizabeth Curry; Christmas Bells (Gade), Barbara Blanchard; Fairy Tale (Gade), Virginia Wise; Hide and Seek (Schytte), Dorothy Ford; Sailor's Song (Grieg), Edith Kullman; Minuet (Grieg), Elizabeth Larsh; Watchman's Song (Grieg), Constance McGaw; Lonely Wanderer (Grieg), Sarah Beckman; Humoresque (Grieg), John Hirschfelder; Erotik (Grieg), Ruth Meredith; Hungarian March (Rakoczy), arranged for two pianos, eight hands, Elizabeth Sherwood, Betty Ebricht, Katherine Winship, Mary Garden; Funeral March of a Pet Bird (Tschakowsky), Katharine Eddy; Delights of the Dance (Scharwenka), Janice Roche; Barcarolle (Scharwenka), Jane Packer; Violin Solo, Chanson Triste (Tschakowsky), Josef Hofman, Elizabeth McCoy at the piano; Humoresque (Ornstein), Florence Welch; Consolation (Liszt), Ruth Whalin, Violin Solo, Hungarian Dance (Keler-Bela), Frances Bonner, Margaret O'Leary at the piano; May Night (Palmgren), Emma Brescia, In a Three Horse Sleigh (Tschakowsky), Margaret Larsh, Left-hand Prelude (Scriabin), Barbara Benjamin, Violin Solo, Canzonetta (Tschakowsky), Harry Strauss, Elizabeth McCoy at the piano; Waltz (Karganoff), Ruth Cook, Violin Solo, Melody (Tschakowsky), Jack Moulthrop, Gwenith Price at the piano; Revolutionary Etude (Chopin), Aida Marcelli, The Swan (Palmgren), Preston Ames, Tarantelle (Karganoff), Helen Kirs; Barcarolle (Grodsky), Elizabeth McCoy.

Gaetano Merola, the distinguished orchestra director and vocal pedagogue, is the teacher of Stella Jelica, who recently made such a distinct success as Micaela in Carmen with the San Carlo Grand Opera Company. He trained her specially for this role and vocally as well as historically. Mme. Jelica showed the effects of this thorough and efficient preparation. We have never witnessed the work of an artist who was better prepared and we certainly must compliment Mr. Merola for the craftsmanlike and thoroughly competent manner in which he undertook this difficult task. As we said before, Mme. Jelica was artistically better than any one else in the cast of Carmen.

TWO SYMPHONY PROGRAMS OF LIGHT MUSIC

Guarantors Enjoy Members Concert at Palace Hotel
Palm Court and Public Applauds Hertz and Or-
chestra at Seventh Popular Concert

By ALFRED METZGER

Neither the members' concert which was given as a courtesy to the guarantors at the Palace Hotel Palm Court on Thursday evening, February 9th, nor the popular concert which took place at the Columbia Theatre last Sunday afternoon were musical events justifying serious critical review. They were both in a lighter musical vein and were intended for purposes of enjoyment rather than education. By this statement we do not wish to infer that the two programs were unworthy of being reviewed, but that they require a report rather than an analytical criticism. The Palm Court of the Palace Hotel was packed to capacity, containing the largest number of people we have yet seen there on an occasion of this kind. The program was entitled: An Evening of Light Music, and such it surely was. It began with Suppe's Poet and Peasant Overture and ended with Offenbach's Orpheus Overture. Centrally located upon the program was Bizet's Carmen Suite. Then we had Arensky's Variations on a Theme of Tchaikowsky for string orchestra. All of these numbers have been repeatedly referred to here, and require no further commendation except to say that they were played even better than before, if that were possible.

This same is true of Grand Pas des Fiances from Ruses d'Amour by Glazounow with violin and 'cello obligati by Louis Persinger and Walter V. Ferner respectively, both of which obligati were rendered with skill and expression. Four Russian Folk Songs by Liadow and Johann and Joseph Strauss' Pizzicato Polka added to the melodic wealth of the evening. However, there was also a novelty, and it consisted of two movements from Pastorale Quartet by Gustave Lange for oboe, oboe d'amour, English horn and oboe baritone interpreted by C. Addimando, V. Schipplitti, A. Dupuis and Jean Shanis. Alfred Hertz preceded this number by a few explanatory remarks regarding the fact that Mr. Addimando, the first oboe of the orchestra, having discovered the composition, and that Mr. Hertz thought it might interest the hearers by reason of its unique tone color combinations and skillful arrangement. This proved to be true. The four musicians played their instruments, which are among the most difficult of the orchestra, in a manner that caused them to sound most pleasing, very mellow as to tone, accurate as to intonation and concise as to attacks and phrasing. Indeed it was truly astounding to note how uniformly and how colorful these musicians phrased the periods of the composition. We have never heard four oboes, as it were, play together with such uniform control of their instruments. It is so easy to produce a squeaky, unpleasant sound on these instruments, that it was a surprise to note that throughout the lengthy composition there was not one disagreeably sounding note. From the standpoint of an artistic composition, the work in itself is necessarily limited, nevertheless it is interesting and at times decidedly beautiful and poetic. Mr. Hertz is entitled to gratitude for having introduced it.

The popular concert last Sunday had as its feature Rimsky-Korsakow's Scheherazade wherein Louis Persinger had again an opportunity to display his violinistic skill and he did so to the great joy of the crowded house in attendance. The entire program was as usual enthusiastically received and Mr. Hertz and his musicians were the recipients of repeated ovations.

STANFORD GLEE CLUB CONCERT

The remarkable success of the Stanford Glee Club as an organization presenting the best in music, has resulted in an engagement to appear on Tuesday night, March 7th, at Scottish Rite Auditorium, under the management of Miss Alice Seckels.

The Stanford Glee Club, directed by Warren D. Allen, organist and director of music at Stanford University, is rapidly making a national reputation. For the last three years it has been developing its standards on the Harvard policy. Abandoning the old "rah-rah" type of program, the Stanford Glee Club has worked up programs that are more than merely entertaining. They have striven for artistic results and their success is evidenced by their appearances as guest artists with both the San Francisco and Los Angeles Symphony Orchestras. It is the only Glee Club in the country except Harvard to be so signally honored by symphony orchestras.

They will appear here under the personal direction of Warren D. Allen. The program will include selections from Verdi, Gounod and Bizet, old classics, part songs by Sir Edward Elgar and Palmgren, favorites by Cadman, Coleridge-Taylor and Bruno-Hugn, and light numbers for amusement's sake. Lovers of college spirit will not be disappointed.

Soloists will include Mrs. Warren D. Allen, a soprano of great talent; Marsden Argall, a baritone who has filled many engagements with great success, and Richard Malaby, pianist and accompanist, whose musicianly work has earned the praises of musical critics in many cities. Tickets may be obtained soon at Sherman, Clay & Co. in San Francisco.

YOUNG PEOPLE'S CONCERTS IN BERKELEY

San Francisco Symphony Orchestra, Chamber Music Society of San Francisco, and Trio Moderne to Give Concerts for School Children

William Edwin Chamberlain, organizer and director of the Young People's Concerts of Berkeley, and the originator of these events in the bay region, announces the eleventh season of these splendid concerts under the auspices of the Board of Education, and we can hardly do better justice to Mr. Chamberlain's enterprise and fine spirit than by publishing his interesting announcement in full:

"The Board of Education, recognizing the importance of musical training in the education of young people, and the value of hearing frequent performances of the best music, have endorsed and encouraged the continuance of the Young People's Concerts, which for so many years have meant so much to the young people in the schools of Berkeley. It would be difficult for the parents of Berkeley to measure the great musical and educational value of these concerts, and considering the very small admission charged every child should have an opportunity to attend the season's concerts. We have had in previous seasons such artists as the late David Bispham, one of the world's most famous baritone singers; Evan Williams, the great Welsh tenor; Horace Britt, 'cellist; Kajetan Attl, harpist, of the San Francisco Symphony Orchestra; The San Francisco Chamber Music Society; The San Francisco Wood Wind Quintet; Sousa's Band, and many prominent pianists and violinists.

During this season there will be four concerts. The artist attractions will be Trio Moderne, Marie Hughes Macquarrie, Harpist; Christine Howells, Flutist; Grace G. Becker, 'Cellist. The San Francisco Chamber Music



CAREL VAN HULST

The Distinguished Operatic Baritone Who Will Appear as Soloist at Tomorrow's Sunday Morning Concert of the California Theatre Orchestra

Society, Louis Persinger, First Violin; Louis Ford, Second Violin; Walter Ferner, Violoncello; Nathan Firestone, Viola; Elias Hecht, Flute. The San Francisco Symphony Orchestra (full orchestra) Alfred Hertz, Director, in a special Young People's Concert. This will be the first time the young people of the East Bay District have had the opportunity of having a special program prepared and played for them by the great San Francisco Symphony Orchestra, with the full number of musicians. The orchestra will be brought to Berkeley for this special concert. The fourth and last concert of the season will be announced later.

All concerts will be given in the afternoon immediately after school. The pupils of McKinley, LeConte, John Muir, Emerson and Willard schools will attend the concerts at the Willard School Auditorium at 3 o'clock, or possibly 2:30, and all other schools will congregate at the High School Auditorium, where the same artists will give the same program at 3:45. The San Francisco Symphony concert will be given in the Harmon Gymnasium, on the campus of the University of California, where all the subscribers to the Young People's Concerts will attend. The price of subscription to the series of four concerts will be 75c to students and teachers alike. Teachers' tickets will not be transferable to any other adult, and will be subject to forfeiture if so transferred. Tickets may be purchased from Public

School Teachers, and must be paid for in advance. There will be no student ticket sold for single concerts.

Parents who wish to accompany their children to the concerts may purchase single tickets at 50c per concert, except for the Symphony concert, tickets for which will be \$1. It is understood that the Young People's Concerts are educational concerts for the young people of Berkeley, and are not a commercial enterprise. This series is made possible by the generosity of the artists, The San Francisco Musical Association, The University of California, the Board of Education, and the teachers of the Berkeley Public Schools. Give these concerts your consideration and support, that the young people of Berkeley may enjoy this unusual opportunity.

WILLIAM EDWIN CHAMBERLAIN,
Organizer and Director."

MYRA HESS WITH CHAMBER MUSIC SOCIETY

Known as "the greatest woman ensemble player since Clara Schumann," the appearance of the famous young English pianist, Myra Hess, has long been looked forward to here, and on Tuesday evening, February 28th, she will be guest artist with the Chamber Music Society in her initial performance in ensemble work in San Francisco.

Myra Hess will play the Brahms F. Minor Quintet with the Chamber Music Society, and in selecting this composition both Elias Hecht, founder of the organization, and Jessica Colbert, manager, are assured by the London String Quartet with whom Miss Hess toured in Europe last year, that this is one of her biggest successes, as she had to repeat it by request 12 times in Scotland when concertizing with the Londoners.

Charming in personality and superb in her playing, Myra Hess has won her Eastern audiences and the warmest praise of critics generally. "The American debut of Myra Hess, English pianist," writes Musical America, "who made an enviable impression at her first appearance, was an outstanding event of New York's concert and recital week."

Miss Hess is no stranger to Chamber Music and in a recent interview she spoke particularly of the reception of Chamber Music in provincial districts of England. "All Yorkshire," she said, "formed one of the most fertile fields of English musical activity, and Scotland is also showing a keen interest in music." Early in the season Miss Hess played in Glasgow on six successive nights with the London String Quartet in a music festival. "I played more than forty compositions during the week," said the pianist, "as solos or with the Quartet. At the end of the week the audience, comprised of practically the same people as had attended the other five concerts, were as enthusiastic over the Chamber Music as on the first night."

On the Tuesday evening program there will also be played by the String Quartet of the Chamber Music Society, the new Hungarian Quartet by Leo Wiener, Adagio from the A Minor Quartet of Schumann and the Quartet Satz of Schubert.

GOLDMARK'S TONE POEM AT SYMPHONY

Under the direction of Alfred Hertz, the San Francisco Symphony Orchestra will present an unusually attractive program at the concert to be given tomorrow afternoon in the Columbia Theatre, which contains as the most important item a tone-poem by Rubin Goldmark entitled Samson. This work, which is based on the biblical story of Samson and Delilah, had its premiere in Boston several seasons ago and is given for the first time in San Francisco at this week's concert. Although played in one movement, the composition is divided into four subtitles, which are the nucleus for the building up of the musical narration to a powerful climax, the composer having utilized the descriptive possibilities of the modern orchestra most effectively. The balance of the program is made up of Chausson's Symphony in B flat and the Overture-Fantasy Romeo and Juliet of Tchaikowsky.

A most inviting group of light classics have been selected for the Popular Concert to be given next Sunday afternoon, February 26, in the Columbia Theatre, prominent among which are the overture to Wagner's Rienzi, the largo movement from the New World Symphony of Dvorak, the ballet music from Gounod's Faust and the spirited Espana of Chabrier. Other shorter items announced are the Intermezzo and Barcarolle from Offenbach's Tales of Hoffman, Delibes' Valse Lente and Pizzicato from Sylvia and two of Mendelssohn's most popular songs without words, the Spring Song and Spinning Song.

CAREL VAN HULST SOLOIST AT CALIFORNIA

The California Theatre tomorrow morning will present as the soloist at its concert Carel Van Hulst, operatic baritone, with Herman Heller's Orchestra. He will sing Wotan's Farewell from Der Walkure by Wagner.

After having finished his studies at the Conservatory of Amsterdam, he was engaged by the Grand Opera of Berlin, where he made his debut in Pagliacci with Caruso. From Berlin he made different concert tours in Russia and after being one year with the Imperial Opera in Vienna, he signed a contract with the Covent Garden Opera of London, where he sang in French, German and Italian operas as first baritone under Nikisch, Polacco and Bodanzky. Contracts with the Boston and Chicago Opera Companies could not be fulfilled because he was unable to come to this country during the war. It was at this time he filled instead, an engagement with the International Opera in the Hague, Holland.

Heller's orchestra program includes The Queen of Sheba march (Goldmark); Violets (Waldteufel); Die Feistersinger Von Nurnberg selection (Wagner); and Corsaire overture (Berlioz).

Johanna Kristoffy

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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WERRENATH'S FINAL CONCERT

The success of Reinald Werrenrath as a recitalist is unquestionably one of the genuine features of the present music season. Appearing last Sunday at the Century Theatre, heralded as one of the foremost singers of the times, yet withal a comparative stranger to San Francisco audiences, this young American baritone won for himself immediate spurs, and gathered in his conquest the most remarkable praise from a united press ever bestowed upon a visiting artist in the West. Not alone the critical experts, but the great general public, which after all must be the final judge of an artist's qualifications, has capitulated to the Werrenrath art, and tomorrow afternoon, in his final recital for this season at the Century Theatre, a vast crowd will gather to thoroughly enjoy the famous singer and his program. Werrenrath tomorrow afternoon will offer an All-English program, one identical with the list that time and again serves to bring him unstinted praise in the East, where he has long been a favorite, and one which will further tend to increase his Western popularity.

A dash of oratorio, the recitative and aria from "Watch Ye, Pray Ye" by Bach, will reveal a phase of the Werrenrath art that has brought him much fame, then will come a unique selection of four songs of the Hebrides, those mysterious Scotch Islands whose strange people live in practical obscurity under the shadow of the North Pole. The collection has been gathered by Kenneth McLeod and Marjorie Kennedy-Fraser, and the songs are both unique and beautiful. A group of four Edward Grieg compositions will come next, these to include Thanks for Thy Counsel, A Swan, The Way of the World, and Autumn Storm, all masterpieces of English composition. Old time favorites of the concert platform will have new settings at the Werrenrath hands, and Clay's Sands of Dee, and Gypsy John will reveal fresh charm, while Molloy's Punchinello and Sir Arthur Sullivan's Lost Chord are bound to awaken sweet memories. Finally Werrenrath will render four Kipling ballads, works in which he stands pre-eminent. These will be German's setting to Rolling Down to Rio, Whitney's Fuzzy-Wuzzy, the Oley Speakes' setting of The Road to Mandalay, and Damrosch's Danny Deever. To hear Werrenrath sing and act these gems is a never to be forgotten experience. Tomorrow's concert starts at 2:30 and tickets can be obtained at the theatre box office.

BOY CHOIR GIVES INTERESTING PROGRAM

The Grace Cathedral Boy Choir, Wheeler Beckett, director, gave its third public concert at Scottish Rite Auditorium on Thursday evening, February 2nd. Owing to other engagements we were not able to hear the first and last part of the program and thus missed the various solos, but we had an opportunity to listen to some excellent ensemble singing. The Grace Cathedral Boy Choir is re-enforced with some men's voices which gives it a solid background. The voices of the boys are all clear and pliant and the singers give evidence of judicious training. They sing well together, phrase spontaneously, attack correctly and sing in pitch.

The program, as will be seen later on, has been selected with care and judgment and the various solos, no doubt the same as the ensemble numbers, were interpreted with intelligence and artistic taste. The boys' choir, Easton Kent and Wheeler Beckett are all entitled to credit for the excellent work accomplished as are also the men who support the boys' choir. The interesting work done by these people justify better attendance at their concerts and it is expected at the next event that an audience more in conformance with the merits of the concerts will assemble.

The program presented on this occasion was as follows: (a) Jack Frost, Chorus of Boys and Men (Gaul), (b) Oh Hush Thee, My Baby (Sullivan), (c) The Star (Rogers), Philip Gilman, Soprano; Tenor Solo—Itudolph's Narrative, from La Boheme (Puccini), Easton Kent; Three Songs—Chorus—(a) My Love is Like a Red, Red Rose (Scotch), (b) Mary Morrison (Scotch), (c) Savournen Deelish (Irish) (d) Heard a Thrush at Eve (Cadman), Stephen Bowers, Alto; (a) The Wood Minstrels (Mendelssohn), (b) In Silent Night (Brahms), (c) Song of the Shepherd Lehi (Rimsky-Korsakoff); (a) Oh, Moon of My Delight (Liza Lehman), (b) Come Away (Moss), Mr. Kent; The Lark Now Leaves His Watery Nest (Parker).


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THE GALLI-CURCI CONCERTS

Since the afternoon of November 18, 1916, when she made her debut as Gilda in Rigoletto with the Chicago Opera Company, the world has known Galli-Curci as one of the great coloratura sopranos. The very sound of the name, Galli-Curci, recalls to the minds of thousands upon thousands of people, who know nothing of musical technique but love music for the joy and message it brings, some of the happiest experiences of their lives. With the exquisite beauty of her voice and charming personality she has touched the heart of the American public as few individuals of a generation are able to do.

One of the most singular things about Galli-Curci is her apparent spontaneity, her singing is like that of a bird, there seems to be no premeditation, just a gush of bird-like sweetness. This comes to her most naturally for in her girlhood days it was her delight to visit the haunts of the birds and to listen to and study their singing, so there is little wonder that "She sings with the sweetness of the nightingale and trills with the limpidity of the lark."

Galli-Curci will soon be in San Francisco, where she will be presented in concert by Selby C. Oppenheimer at the Exposition Auditorium on Sunday afternoon, March 19th.

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HENRY SOUVAINES BUSY DURING WHOLE WEEK

As already published in a recent issue of the Pacific Coast Musical Review, Henry Souvaine appeared in eighteen different musical events during one week this month. Thousands of music lovers and school children heard him play during the course of this series of events, and with all he left the impression of being an artist of high rank and of numerous artistic accomplishments. In most instances he showed his deep musicianship, his brilliant technical equipment and his intelligent phrasing. Of course, under the circumstances, when an artist is kept busy all day for a week, it was impossible for him to show the same amount of buoyancy and virility at all concerts, and so on Friday evening, January 26th, at Scottish Rite Hall, when, in conjunction with Miss Penelope Davies, soprano, he gave his only concert program not presented under other auspices but those of Kohler & Chase, his San Francisco managers, he had already appeared so often that naturally his powers of expression suffered somewhat from over-exertion. Nevertheless many enjoyable moments were experienced by the fifteen hundred people who attended.

Specially interesting was the demonstration of the Ampico, which appeared both in its capacity of soloist and accompanist and specially in the latter capacity was the uncanny skill of this mechanical device obvious. The program was varied and interesting, although at times somewhat tedious, and Miss Davies received hearty applause for her vocal selections. The entire week of music was under the able direction of Mr. Galliani of Kohler & Chase, thanks to whose energy and enterprise this week proved of great enjoyment to thousands of people and of the most dignified and effective advertising value to the Ampico piano.

Lena Frazee, whose lovely mezzo-soprano voice is frequently heard at various clubs in San Francisco and the surrounding bay cities, was heard to great advantage in a Costume Recital given before the members of the Corona Club on Thursday afternoon, January 26th. Gowned in a costume characteristic of the period which her songs were to represent, Miss Frazee made a delightful figure. Her songs were all more or less familiar to many of us for her program consisted mostly of the folk songs of various countries. These enabled Miss Frazee to display her deep, mellow and full tones. She interpreted her songs with taste and enunciated so distinctly that every syllable was distinctly understood at the farthest end of the hall. Miss Frazee was enthusiastically recalled time and again by her large audience.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, February 13th, 1922.—With two and three important musical events occurring the same evening, partly caused by a most interesting season of Russian opera I shall have to reserve the analytical part of this week's survey for my next letter.

As the Russian Opera Company, members and presentations already have been described in the Pacific Coast Musical Review, I will only add now that they have met with much favor here, specially on the part of the real music lovers and artists who have fully appreciated the artistic importance of these two weeks of Slav music-drama. Also the general public has shown much interest in large numbers.

Of the Bollman-Plowe, Luboviski-Hope, the Dreyfus-Donohue, Philharmonic Orchestra and Zoellner Quartet concerts can be said only so much at the present, as to indicate their general merit. This has been an exceptionally fruitful week musically, so that further details will be welcome.

Mme. Bollman's sympathetic, genuinely artistic program of songs and arias, gratifying in their choice, showed her a vocalist of similar qualities. Mme. Bollman has a deep understanding of the vocal art, combined with authority of style, making her singing greatly enjoyable. Jay Plowe's flute solos and obligatos again revealed him the splendid, refined artist as which he is so widely known.

Viola Ellis, contralto, and the Philharmonic Orchestra, achieved a brilliant success in the all-Saint-Saens program of the last Sunday Afternoon Popular Concert. Soloist and Director Rothwell were given an ovation.



SYLVAIN NOACK

Concert Master of the Los Angeles Philharmonic Orchestra. Who Will Be Soloist at this Week's Concerts.

This week the orchestra will play the Mendelssohn music to Midsummer Night's Dream and Debussy's Iberia Suite, Sylvain Noack, the concertmaster of the orchestra, is to play the Saint-Saens violin concerto in B minor. Incidentally, Mr. Noack won considerable honor with an exquisitely played solo at the Sunday concert. His solo during Saint-Saens' Prelude to Le Deluge was so well liked that the work had to be encored.

Calmon Luboviski, greatly admired already for his work as violinist of the Los Angeles Trio, brought a highly discriminating audience to the pitch of enthusiasm as only violinists of international fame have done before. Here is an artist who should give his entire time to solo work, for he is a classic player. In May MacDonald Hope he found the pianistic partner that made the achievement of the evening possible.

Estelle Heartt-Dreyfus, contralto, and Lester Donohue, pianist, had the satisfaction of seeing the "S. O." sign at the door of Trinity Auditorium. In fact, the tickets were exhausted last Saturday.

Returning from a most successful tour through the Southwest the Zoellner Quartet delighted one of the largest audiences assembled at a chamber music concert, playing Schubert, Franck and Debussy.

Bertha Fiske, who played the leading woman's part of Mary Magdalene in The Pilgrimage Play last summer presented a "Player Program of Prose and Poetry of Today" at Ebell Auditorium. The numbers included Lilts and Lyrics by contemporary poets, a Group of Humoresques by Individualists, Pen Pictures in Journalist Jargon of American types, and Spoken Songs. Very well received was the feature of the program, the first public presentation of a melologue by George Edwards, "In the Sweat-Shop" (opus No. 12), the text being from "Songs of the Ghetto" by Morris Rosenfeld. This type of composition, recitative with, not to, music lends itself most effectively for interpretation when given with an intelligent understanding of both musical and dramatic



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values and their co-ordination. Mr. Edwards' music succeeds in this to an unusual degree his use of minor key, rhythms and progressions fully realizing the poignancy and the tragedy of the theme. Miss Mildred Wheat played the score, giving admirable support to Miss Fiske's emotional vibrancy and sympathetic expression. The performance made a profound impression upon the audience. Later in the program the cycle "A City of Joy" with verses by Charles Hanson Towne and music by Deems Taylor (opus 9) proved a decided contrast in its whimsical and captivating lightness. Miss Fiske met with much sincere appreciation from her audience who evidently admired and liked her finely realized, artistic ideals.

J. B. Poulin, director and Mrs. M. Hennion Robinson, accompaniste, led the Ellis Club once more through a program, earning the singers much warm applause of their friends.

Emil Ferir, this truly exceptional viola player, revealed the tonal secrets of his instruments to a Santa Barbara audience. The Friday Morning Club, too, enjoyed his lovely work, assisted by Mrs. Blanche Rogers Lott, this distinguished pianiste-accompaniste.

Dr. Ray Hastings, organist of Temple Baptist Church, received the congratulations of his many friends on the occasion of his tenth anniversary in that position, a place which he has made a strong factor for musical advancement here. A few days ago he gave an interesting recital in San Bernardino at the First Congregational Church under the auspices of the Woman's Union of that parish.

Ruth Wilson, the highly gifted artist pupil of Gregor Cherniavsky, gave a violin recital before the Music Department of the University of California, Southern Branch.

Grace Wood Jess, reader and interpreter of folk song, is engaged for an especially busy season, having already appeared on many of the most prominent club and hotel programs in the city and throughout Southern California, and being booked far into the spring. On Friday afternoon at the Pomona Ebell Club, Mrs. Jess gave a most interesting program. Early in March she is to appear at a re-engagement in Ventura, where, under the direction of L. E. Behymer, she made a pronounced success last season.



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Pupils of Constance Balfour gave an "evening of music" at the Bryson, attended by about five hundred music lovers. Mme. Balfour and Mr. Emory Foster sang several numbers. They were assisted by Mr. Alter, cellist, and by Phoebe James and Charles T. Ferry at the piano.

Urged by many requests to repeat Hadley's beautiful cantata, Music—An Ode, with words by Henry Van Dyke, the Los Angeles Oratorio Society has consented to do so. This coming Sunday afternoon, February 19th, Los Angeles may again enjoy this remarkable work. Extensive rehearsals under Conductor Smallman and Miss Lorna Gregg have laid the basis for a strong performance. Similarly, one may expect unusual work from the solo quartet which is headed by Paul Althouse, the famous tenor, formerly with the Metropolitan Opera. Resident artists of high artistic quality complete the ensemble: Henri de la Plate, basso, Melba French Barr, soprano and Clemence Gifford, alto. As the Los Angeles Oratorio Society is doing truly missionary work along musical lines this concert should be well attended alone for this reason, quite aside from the fact that indications point to much musical enjoyment. What musical pioneer work means in dollars and cents, the writer is not at liberty to state, but musical Los Angeles may as well take it for granted and act according to the fact that this organization is making great sacrifices of a personal and financial nature to give to this city choral concerts that shall resound in New York. In other words, it is the obligation also of the musical profession to attend and to urge attendance at a concert as this.

Henri La Bonte, tenor, was the soloist at the Sunday evening dinner concert at the Ambassador. The Ambassador Symphony Orchestra under the direction of Josef Rosenfeld, will present an excellent program.

Death has called one of our musicians, Mrs. Olga Kuhlmann, who arrived here about two years ago from Seattle, Wash., where she was well known as a mezzo-soprano, vocal coach and pianist. This city undoubtedly would have paid her similar attention, but for a vicious illness, which attacked the lamented artist almost immediately after her arrival here. Suffering thus from anemia for two years Mrs. Kuhlmann never found an opportunity to enter our local musical life actively. Even so, the small circle of friends she attracted mourns her going deeply, among them specially Mme. Anna Ruzena Sprotte, who had invited Mrs. Kuhlmann to come to this city as her assistant teacher, a position she was unable to accept after settling here. Mme. Sprotte has lost in her a close personal and professional companion and our own city as also Seattle a valuable member of their musical forces.

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Winifred Hooke, the English pianiste, who several years ago joined our local musical colony, is preparing another one of her artistic programs which she will play in April or May. It will be devoted to modern music, a musical period toward which Miss Hooke's inclinations are bent most and happiest. The program includes the Scriabine Etudes, opus 8, and the Griffes piano sonata, so that the event will be of special importance as both works are new to this city. Miss Hooke is doing all her teaching now at her residence studio.

Music at the Theatres

At the Grauman Theatre a nobly conceived note of hero-worship in honor of President Lincoln formed the organ point of sentiment on which the program was based. Conductor Mischa Guterson rose to the occasion with a series of happily chosen selections, featuring Hegner's American Festival Overture, Lake's symphonic arrangement of The Evolution of Dixie and an equally appropriate medley of Old Folk Songs. His splendid work was greatly appreciated by the enthusiastic audience, who also showed its admiration of the brilliant pianistic art of Adelaide Gosnell, a highly gifted pupil of Thilo Becker, with long and warm applause. Lillian Bowles's excellently sung excerpt from Trovatore brought her also an ovation. As usual there was a capacity audience present.

At the California Theatre Raymond Page, Assistant Conductor, has been wielding the baton with distinct success in the absence of Elinor, who is confined to his home by an attack of gripe. The highly appealing work done by Mr. Page and the ensemble under the conditions is of as much credit to them as to Mr. Elinor himself, for it bespeaks the musical strength of the organization, culminating in the Greater California Concert Orchestra which achieved notable successes in this week's program under the direction of Page. Managing Director Fred Miller may well be satisfied with this impromptu test of efficiency of all concerned.

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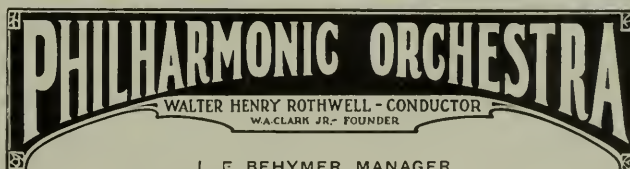
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CONCERTS FOR THE MONTH OF FEBRUARY

Eighth Popular Concert—Sun. Aft., Feb. 12
In Memoriam—Camille Saint-Saens
Soloist—Viola Ellis—Contralto
Second San Diego Concert—Feb. 13th
Soloist—Richard Hublig—Pianist
Ninth Symphony Concerts—Fri. Aft. Sat. Eve., Feb. 17-18
Soloist—Sylvain Vanek—Violinist
Second Santa Barbara Concert—Tues. Eve., Feb. 21
Third Pasadena Concert—Fri. Eve., Feb. 24th
Soloist—Cecil Fanning—Baritone
Ninth Popular Concert—Sun. Aft., Feb. 25th
Soloist—Catherine Shank—Soprano
Fifth School Concert—Tues. Aft., Feb. 28th

AUDITORIUM BUILDING, LOS ANGELES



MISS BIRDICE BLYE'S SUCCESS ON COAST

Miss Birdice Blye, the distinguished pianist, is rapidly becoming a great favorite on the Pacific Coast as she is in the East. She opened her Coast tour with a number of recitals before universities and colleges in Seattle, Spokane, Pullman and other cities in Washington where she had immense audiences and great success. She began her California engagements at Santa Rosa. The "Republican" said: "Every number on the splendid program was a finished work and the audience was held enthralled under the spell of the music. The large auditorium was filled to overflowing." In San Francisco she aroused great enthusiasm when she played for the Red Cross for the wounded marines.

We quote short extracts from a few of the lengthy complimentary notices of Miss Blye's recitals, written by well known California critics. Dr. R. M. Hollingsworth in Monterey Cypress and American said: "Miss Blye played superbly and held the closest attention of her hearers, which is a true test of artistic achievement. Miss Blye fully lived up to her reputation as an artist of international fame, and during the course of the varied program gave abundant evidence of her artistry. The audience was a large and enthusiastic one."

Helen E. Ward wrote in the Salinas Daily Journal: "Miss Birdice Blye, virtuoso pianist, justified her reputation as one of the world's great musicians. She showed her mastery of technique and power of interpretation that has won her honors in the music centers of the old world and the new."



MISS BIRDICE BLYE

The Noted American Pianist Who Is Gaining Rapid Popularity on the Pacific Coast, Thanks to Her Continued Successes in Numerous Concert Appearances.

Nellie Z. Smith in the Pacific Grove Review pronounced Miss Blye's recital before the Woman's Civic Club of that city "by far the finest ever heard on this Peninsula."

Mabel G. Young in the Carmel Pine Cone calls Miss Blye "an artist of the highest type. Miss Blye is sincere above all else. In all that she did one felt that her great aim was to faithfully interpret the great masters' works. She has been acclaimed a real artist by the press of Berlin, London and New York, and has had the honor of playing under von Bulow and Hans Richter, two of the greatest conductors of orchestra the world has ever known. This is the kind of artist we need to hear to give us a broader outlook."

Miss Blye has received most enthusiastic notices on her entire Coast tour, and will fill a number of other engagements in California before leaving for New York.

Miss Blye is one of the eight musicians and composers of the country (and the only woman) who have been interviewed by the Etude on music as a career. Her opinion is published in the January number.

"POETRY AS SHE IS WROTE"

Leopold Godowsky, the great pianist who appears in two recitals here on Tuesday night, March 21st, and Sunday afternoon, March 26th, at the Scottish Rite Auditorium, under the local direction of Frank W. Healy, has been the recipient of many solemn and dignified lyrical tributes, but one nation-famous "colyum" conductor once wrote a verse about him which has never before been printed. The verse in question was an impromptu, written at the suggestion of one of the oldest music critics in New York. It was composed as a diversion, and not for publication, but it strayed into the hands of one of Godowsky's admirers, and here it is in all of its splendor. It was inspired by Godowsky's performance of his Trankamerton.

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SACRED MUSIC BY W. S. C. MEN AND GIRLS

Washington State College, Pullman, January 23.—On Sunday afternoon, Jan. 22, at Vespers in the State College of Washington auditorium, the Men's and Girls' Gleees gave a program of sacred music, under the direction of Frederic Curtis Butterfield, who accompanied the singers on the piano, Alfred H. Meyer, presiding at the organ, and Miss LaVerne Askin, director of the Girls' Glee.

The personnel of the clubs is as follows:

Men's Glee Club—First Tenors, Carrie Andrew, Walla Walla; Frank Brock, Riverside; Floyd Stevenson, Pomeroy; Morris Swan, Vancouver; Leslie Sorenson, Bellingham; Second Tenors—Walter Holleque, Tacoma; William Kirkpatrick, Tacoma; Donald Sharp, Vancouver; William Steiner, Pullman; Ivan Travis, Pullman; Baritone—Clayton V. Bernhard, Newport; Wallace Buchanan, Garfield; Robert Prescott, Klamath, Ida.; Edwin Ruble, Spokane; Ray Tisch, Tacoma; Basses—Paul Downie, Seattle; R. P. Fridlund, Tacoma; H. A. Hansen, Norway; Harry Isaacs, Walla Walla; Edwin Smith, Spokane; Day Hilborn, Centralia.

Girls' Glee Club—First Sopranos, Edna Norwick, Everett; Margherita Bencke, Spokane; Doris Roeder, Spokane; Cecile Whitfield, Rosalia; Glade McKenzie, Pullman; Second Sopranos—Lorna Annis, St. Marie's, Ida.; Jessie Kirkland, Tacoma; Margaret Rawson, Puyallup; Alice M. Van Scoyoc, Orting; Lillian Stuart, Spokane; First Altos—Alice Prindle, Spirit Lake, Ida.; Helen Anderson, Puyallup; Ruth Van Engelen, Burley, Ida.; Gladys Jenne, Coupeville; Helen Jones, Portland, Ore.; Second Altos—Virginia Gilliland, Pullman; Zilpha Eaton, Pullman; Martha Lowery, Pullman; Lois Lingelfelter, Butte, Mont.; Mary Stuart, Spokane.

The program opened with Rossiter Howard's Soldiers of Christ, Arise, and Nevin's Rejoice, Jerusalem, and Sing, by the Men's Glee, the baritone solo part being sung by Bernhard. Ruble followed with Beethoven's Nature's Adoration, and the glee again with The Souls of the Righteous, by Sumner Salter, the memorial anthem for Williams College men who died in the world war.

William Just of Ritzville played a violin solo with organ accompaniment, Adoration, by Borowski. Nevin's Give Sweeter Songs Than Life Can Sing was given by the Varsity quartet composed of Sorenson, Holleque, Bernhard and Hilborn. Three selections by the glee were Gounod's Domine Salvum Pac and Ave Maria by Pietro A. Yon, and Gounod's Gentle, Holy Saviour. Three choruses by the Girls' Glee Club were One Sweetly Solemn Thought by Ambrose; Benson's The Prayer Perfect, and Gaul's List to the Cherub Host (Holy City), in which Bernhard sang the baritone solo part. Miss Bencke and Miss Prindle gave a duet, Gounod's Forever with the Lord, and the program closed with a number by the two glees combined, singing the eight-part chorus Unfold Ye Portals, also by Gounod.

SUCCESSES OF TRIO MODERNE EVERYWHERE

The Trio Moderne has been playing some interesting and successful concerts. Among the recent ones was one in Santa Cruz on February 3rd as one of the numbers of the Lyceum Committee's course. As is evidenced by the following paragraph from a Santa Cruz paper, the Trio was warmly received:

"Lyceum patrons were delightfully entertained last night by the Trio Moderne at the high school auditorium. This company of young ladies rendered one of the finest concerts given in Santa Cruz for a long time. Miss Macquarrie the harpist has been heard here before, when she served as accompanist to Miss Mabel Riegelman when she appeared here on the Lyceum course. Miss Macquarrie is an artist on the harp and it is only rarely that a Santa Cruz audience is fortunate enough to be entertained as it was. Miss Becker on the cello and Miss Howells on the flute won the hearts of their audience by their selections. The audience, too, was an appreciative one, showing clearly that what people want is the best that can be had in music. All three ladies are charming and seemed to appreciate very much the responsiveness of the audience. It rarely happens that the closing number of a program is encored, yet such was the case last night. Cheer on cheer brought the company out for a second closing number. The Trio Moderne will always be heartily welcomed in Santa Cruz."

On February 4th, Mrs. Macquarrie and Miss Howells gave a novel program in St. Helena which aroused much enthusiasm. On February 16th The Trio Moderne will appear under the auspices of the University Extension course and on February 24th they will be heard as the first number of the Young People's Music Course in Berkeley. Edwin Chamberlain is promoting this series of concerts and the Chamber Music Society of San Francisco as well as the San Francisco Symphony will appear on this course.

UNIVERSITY EXTENSION ORCHESTRA

Great enthusiasm prevails at the rehearsals of the amateur musicians who have organized as the University Extension Orchestra. The fact that a member of the San Francisco Symphony Orchestra, Victor Lichtenstein, is conducting the group according to professional methods, has brought forth serious and eager work on at the Emmanuel School at 1337 Sutter St. The rehearsal is not only show interest and application on the part of the players, but also the ability of the leader in directing a group of amateurs. The rehearsal consisted of the practice of an entire symphony and Schubert's March Militaire. Several more instruments are needed: cellos, double basses, French horns, clarinets and bassoons.

Persons who play these instruments should enroll as early as possible at the Extension Division office at 140 Kearny St. before the vacancies are filled, and should see Mr. Lichtenstein at 7:30 P. M. Wednesday evening at the Emmanuel School at 1337 Sutter St. The rehearsal will be held at 8 P. M. Mr. Lichtenstein conducted a similar orchestra recently in St. Louis, where a number of his students were offered professional positions with the Symphony Orchestra after receiving his training.

LOS ANGELES CAMPAIGN FOR RECORDS

January 1st opened the campaign of the California Federation of Music Clubs, aiming to provide 5000 phonograph records to be used in Music Appreciation Courses at public schools in rural districts of the state. Four weeks are allotted to collect the records of which there is great need in these schools owing to lack of funds to buy such equipment. This paucity of musical material at country schools is the more regrettable and keener felt as the opportunities of complementing musical education at schools with concerts is extremely limited. As already mentioned in a recent Los Angeles letter a conference was held under the auspices of the Committee on Public School Music, Mrs. Emma A. Bartlett, chairman, when school authorities and members of this committee representing the California Federation of Music Clubs canvassed the situation.

Records may be sent directly to the County Librarians and may be sent "collect." Great care should be taken with careful wrapping, so as to avoid breakages. Mrs. Bartlett writes further regarding the campaign that it "has been undertaken by the Federation upon representation of the state and county educational authorities that there is a fearful lack of music and all that music means to the child in many isolated rural districts."

As to how the records donated will be used and circulated, Mrs. Bartlett adds further information: "To each record will be attached a printed story of the selection and a bibliography for the assistance of the teacher. The records are to be sent direct to the county libraries charges collect, where they will be placed in circulation, or where no county library exists, with County Superintendent of Schools. Your help is needed. Will you interest your local organizations, music clubs, Woman's Clubs, Chamber of Commerce, Board of Trade, Parent-Teachers' Association, churches, in fact, all bodies who exist for public-spirited effort, in this campaign." Already pledges are beginning to reach the campaign committee, the first one coming from the Public School Music Teachers' Association of Southern California, who over-subscribed their quota by donating fifty records. It is now up to the Music Clubs to show their practical enthusiasm for the cause of music.

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Wednesday, March 29
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Thursday, March 30
TANNHAUSER—Haisa, Van Gordan, Riccardo, Martella, Schwarz—Climal, Cond.

Friday, March 31
JUGGLER OF NOTRE DAME—Garden, Dufranne, Lazzari—Polacco, Cond.

Saturday Mat., April 1
ROMEO AND JULIET—Mason, Muratore, Baklanoff—Polacco, Cond.

Saturday Night, April 1
JEWELS OF THE MADONNA—Haisa, Lamont, Rimini—Climal, Cond.

Monday, April 3
LOUISE—Garden, Pavloska, Johnson, Dufranne—Polacco, Cond.

Tuesday, April 4
MADAM BUTTERFLY—Mason, Pavloska, Johnson, Rimini—Climal, Cond.

Wednesday, April 5
NORMA—Haisa, Pavloska, Lamont, Lazzari—Polacco, Cond.

Thursday, April 6
SALOME—Garden, Muratore, Van Gordan, Lazzari—Polacco, Cond.

Friday, April 7
BOHEME—Mason, Pavloska, Johnson, Rimini, Lazzari, Dufranne, Duna—Climal, Cond.

Saturday Mat., April 8
GIRL OF THE GOLDEN WEST—Haisa, Pavloska, Johnson, Rimini—Polacco, Cond.

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BEN MOORE

PRESS COMMENT

Washington Star, Washington, D. C., Apr. 2, 1921.
—Ben Moore played the accompaniments for Mr. Kotchanski and again captivated his hearers with his skill and artistry, repeating his success of a short time ago in Washington when he played for Titto Ruffo.

Washington, D. C., Times—Ben Moore at the piano was rarely sympathetic, giving interpretations of definite character and delightful tone—a real artist in his work.

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FINNISH PIANIST AND SONGSTRESS HEARD

One of the reasons I think that Selim Palmgren and his wife Maikki Jaernefelt did not appear before a larger audience last Thursday evening, February 9th, when they gave their joint recital at Scottish Rite Auditorium, was because of the orchestral concert given at the Palace Hotel by the San Francisco Symphony Orchestra. A great many of our best known musicians had to participate themselves at the concert and of those there were many among them whom I am sure would have enjoyed hearing Mr. Palmgren and Madame Jaernefelt. The name of Palmgren is specially well known to instrumentalists for among his most popular works are many extraordinary piano compositions. His works are imbued with the lights and shades and characteristic atmosphere of the extreme North from whence Mr. Palmgren comes. His work entitled *The Sea* is massive and contains the suggestive unfathomableness intended in the subject the composer endeavored to portray. He played it with aggressiveness and splendid technique. Other typically descriptive numbers were the *Snowflakes* and *Nocturnes* in three scenes all of which revealed Mr. Palmgren as a composer of nobility, eloquence and unusual originality. As a pianist Mr. Palmgren displayed fine musicianship and powers of expression.

Madame Jaernefelt sang several groups of songs varied in style and character. Her voice is of large range and capable of dramatic expression. It would be far wiser if Madame Jaernefelt would confine herself to songs of a more lyrical mood rather than those of the dramatic for while her nature is of an emotional one her voice will not respond to her will. In the dramatic songs her voice becomes uneven in quality and at times offensive to an ear trained to hear tones of velvety lusciousness or ethereal delicacy. I have heard such numbers as *The Erlkönig* of Franz Schubert and Brahms' *Cradle Song* sung by great artists such as Johanna Gadske and Ernestine Schumann-Helink but Madame Jaernefelt gave us an entirely diversified conception. No other artist ever sang these compositions as did this singer. The most charming of her numbers was the *Amarilli* in which her lovely mezzo tones were spun with artistry and telling effects. The Palmgren accompanied Madame Jaernefelt at the piano and proved himself as convincing in that capacity as he did as a soloist.

C. A.

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FRITZ KREISLER'S VERSATILITY

In music itself, Fritz Kreisler's versatility is astounding. Kreisler, who will be heard in San Francisco at his only Northern California recital on Sunday afternoon, April 16th at the Exposition Auditorium under the local management of Frank W. Healy, plays not only the violin but several instruments, including the piano.

He composes, he has also painted and has studied medicine. He is an omnivorous reader in many languages. He and his accompanist Carl Lamson, who is a Greek scholar, talk Greek fluently together, as ordinarily travelled and educated men talk English or French. But when Kreisler and Lamson go into a Greek restaurant the proprietor does not understand them. Why? Because the proprietor speaks a modern degenerate variant of the noble tongue of Eschylus and Sophocles, while Kreisler and Lamson revive for their own delectation and pleasure the language in which Aristotle and Aristophanes addressed the multitude.

Kreisler is far from being exclusively a musician of the "high-brow" variety. His operetta "Apple Blossoms" produced for the first time last winter in New York and now being performed by three travelling companies is enough to prove this. Incidentally Kreisler's resourcefulness as a pianist may be imagined from the fact that one day in London, some years ago, two musicians virtually unknown, gave a joint recital. One Fritz Kreisler then played the piano and one Harold Bauer the violin, and neither critics nor public expressed any surprise at the fact.

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Miss Lillian Hodgehead of the Ada Clement Music School, has sent invitations to a recital at the school by one of her pupils, Ruth Cook, on Friday evening, February 17th, when the following program was presented: Prelude in C Minor (Bach), Sonata, op. 36 (Scarlatti), Nocturne, Op. 37, No. 1 (Chopin), Scenes from Childhood (Schumann); To a Wild Rose (MacDowell), In Autumn (MacDowell), Clair de Lune (Debussy), Waltz, Op. 20, No. 3 (Karganoff).

Warren D. Allen, organist of Stanford University, announces the following programs to be presented at the Stanford Memorial Church during the week beginning Sunday, February 19th: Sonata No. 6, in D minor (Mendelssohn); Roulade (Seth Bingham); Cradle Song, March of the Covenanters (R. G. Hailing). Tuesday, February 21, at 4:15 P. M.—Sunday's program repeated. Thursday, February 23, at 4:15 P. M.—Fantasia and Fugue in G Minor (Bach); Largo from the "New World" Symphony (Dvorak); Scherzo from the Symphony in G Minor (Edward S. Barnes); Pilgrims' Chorus from "Tannhauser" (Wagner).

The Berkeley Ensemble gave a delightful program in Berkeley on Saturday evening, February 4th, when it presented Amerigo Frediani, tenor, assisted by Mrs. Martin F. Warner, pianist, and Miss Beatrice L. Sherwood, soprano, and accompanist for Mr. Frediani. The artists made an excellent impression upon their large audience and many encores were demanded and given. The complete program was as follows: Caro Mio Ben (Giordani), Il Granatello, Core'n' Grato (Italian Folk Songs), Questa o Quella (From Rigoletto) (Verdi), Mr. Frediani; Nocturne (Grieg), The Wedding Day at Troldhaugen (Grieg), Mrs. Warner; Le Soleil Rayonnant Encore (Tschalkowsky), Embarquez-vous (Godard), Nanette (Weckerlin), Adire son Secret (From Suzanne) (Paladilhe), Mr. Frediani; Duets—Il Se Fait Tard (From Faust) (Gounod), La Brise Est Douce (From Mireille) (Gounod), Miss Sherwood and Mr. Frediani; Concert Etude (MacDowell), Mrs. Warner; Homeland Mine (Gretchaninoff), The Wounded Birch (Gretchaninoff), Blue Are Her Eyes (Winter Watts), Wings of Night (Winter Watts), Mr. Frediani.

Marcus Gordon, a pupil of Miss Ada Clement, gave a recital at the Ada Clement Music School on Friday evening, February 10th, when he gave the following excellent program in a manner worthy of the best traditions of that noted educational institution: The King's Hunting Jig (John Bull), Two Minuets (Bach), Echoes from the Theatre (Schumann), Song Without Words (Heller), Hunting Song (Heller); Prelude in B Minor (Chopin), Prelude in A Major (Chopin), Waltz in B Minor (Chopin), Waltz in D Flat Major (Chopin), Impromptu in A Flat Major (Schubert); Concerto in B Flat Major, First Movement (Beethoven), Emma Brescia at the second piano.

The Alameda County Music Teachers' Association gave a concert at Ebell Hall, Oakland, on Monday evening, January 30th, which was greatly enjoyed by a very large audience. The program presented on this occasion was as follows: Trio, Op. 1, No. 3 (Beethoven), The Philharmonic Trio—Orley See, Violin, W. W. Vilalpando, Violoncello, W. W. Caruth, Piano; Nina (Pergolesi), The Lass With the Delicate Air (Arne), Fulfillment (John Lough Nelson), The Lamp of Love (Mary Turner Salter), Mrs. John H. Merrill; at the Piano, Mrs. Maybelle West; Dance (Debussy), Nocturne (Grieg), The Lark (Glinka Balakerew), Miss Kathryn Goggin; The Message (Brahms), In the Moonlight (Haile), Sylvellin (Sinding), There Cried a Bird (Sinding), Mr. Nelson McGee; at the Piano, Mrs. Josephine C. Alwyn; In Elizabethan Days (Kramer), Norwegian Spring Dance (Sanby), The Philharmonic Trio.

Eleanor Berlant, an eight year-old piano pupil of Mrs. E. M. Owen, recently entertained teachers and pupils of the Everett School and surprised everyone with her remarkable playing. She was called upon many times during the winter and has always responded most generously for several Jewish societies and the Eastern Star. All musicians who have heard Eleanor play expressed themselves as being surprised at her interpretation and technic of the most difficult pieces. Nothing seems too difficult for her and

she plays everything in the original key and not in any simplified form.

The San Francisco Public Library Music Department has reason to feel much gratified with the success of its symphony lectures, the three most recent of which took place on January 5th and 19th and February 2nd. George C. Warren was the lecturer at the first of these, and Isabelle Arndt his pianist. The program discussed on this occasion included: Overture Russian Easter (Rimsky-Korsakow), Symphony No. 6 (Pathetique) (Tschalkowsky), Concerto for violoncello (D'Albert), Herman E. Owen was the lecturer for the second of these events and his assisting pianists were Hazel Nichols and Helen Cutting. The program under discussion was: Symphony No. 2 (Brahms), Death and Transfiguration (Strauss), Concerto for piano (Schumann). Ray C. B. Brown was the lecturer at the most recent of these events and his pianists were: Benjamin Moore and Elwin Calberg. The program explained was: Symphony No. 1 (Mahler), Serenade for wind instruments (Strauss), Prelude to Le Deluge (Saint-Saens).

Miss Marie Milliet, soprano, gave a delightful song recital at the Ada Clement Music School for the monthly concert in November, with Edgar Thorpe's capable assistance at the piano. Her numbers included lovely French folk songs, and some modern French songs, and a few in English.

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VOL. XLI. No. 22

SAN FRANCISCO, SATURDAY, FEBRUARY 25, 1922.

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By ALFRED METZGER

One of the most difficult tasks that beset those who are called upon to present musical programs before the public is to endeavor to please the largest number. It is a physical impossibility to please everybody. Mingling among musical audiences after concerts and operatic performances we usually hear the most diversified and most opposing opinions that it is possible to express. We can not remember one instance when we heard everybody express a favorable opinion about an artist or artistic performance. Even at times when almost everybody liked the program or the work of the artist there are always some who did not like them. Some people always have some fault to find. And so we repeat that a conductor or artist has great difficulties in compiling his programs in order to please the majority.

We are ready to confess that Alfred Hertz pleases us more frequently with the arrangement of his programs than any other symphony conductor we have heard in San Francisco. And yet the best literature being quite limited frequent repetitions must be employed to give the programs an element of dignity or musical seriousness. And naturally the people who always want to hear something new don't like many repetitions, so that programs that please us perfectly, because of their musical value, will displease someone else, because of their lack of novelty. And so we claim that Mr. Hertz being able to please most of us most of the time has established for himself a well justified reputation as an intelligent and successful arranger of excellent symphony programs.

At the ninth pair of symphony concerts which took place on Friday and Sunday afternoons, February 17th and 19th, there was an excellent symphony by Chausson, a novelty—Tone Poem Samson by Ruben Goldmark, and Tchaikowsky's Romeo and Juliet Overture. There was a concession made to the two predominating tastes of a symphony audience, namely, those who enjoy the best classic works and those who want new compositions. And yet we heard complaints of various kinds, because the compositions did not suit the taste of some of those who attended. You see how utterly impossible it is to please everybody, and the fact that Mr. Hertz pleases enough music lovers to attract from sixty to seventy thousand of them to our symphony concerts shows the unreasonableness of those who do not like Mr. Hertz's conducting. There was a time prior to Mr. Hertz's advent in this city, when barely fifteen thousand people attended the symphony concerts during a season. Mr. Hertz has more than quadrupled our symphony audiences. Surely only a most unreasonable and prejudiced mind can fail to see the advantage of such a conductor and the progress made in our symphony education.

Now to return to the Chausson symphony. For some reason repeated hearings do not improve our liking for this work. Although it was interpreted with precision, careful and painstaking shading and expression, gratifying uniformity of ensemble work, and vigorous attention to the frequent dramatic episodes, still we did not receive as pleasant an impression of this work as we did at the first and second hearings. The symphony is frequently reminiscent of Cesar Franck in a manner more striking than we had observed before. While it presents many contrasts of virile character and an occasional excursion into lyricism, still we thought we noticed an element of mon-

otony in thematic development and employment of too many keys of similar characteristics. It is unquestionably an ingenious composition, richly and skillfully scored and belonging obviously in the romantic school of orchestral literature. It is the production of a powerful mind and contains musical thoughts of striking bigness. But for some reason or other we seem to receive more and more the impression that the ideas here developed in such powerful fashion are not in themselves sufficiently big to justify such vigorous treatment. In other words we seem to observe simple thoughts dressed in rich satins and velvets. Possibly we are



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mistaken. But somehow we can not rid ourselves of this most recent impression of the Chausson Symphony. Of course, it is not our intention to create the impression that we do not like this work. On the contrary we regard it among the best of modern orchestral compositions. But we believe that the treatment is bigger than the subject.

Regarding Rubin Goldmark's tone poem Samson we do not see much musical value in this work. It is true there is a certain ponderous cleverness of scoring and thematic development, but there is neither ingenuity nor verisimilitude of the story in this work. We believe that a

composition must either be realistic or impressionistic. It can not well be both. And since this tone poem describes a certain historical episode it is obviously intended to be realistic. Now, the story of Samson and Delilah, more than any other story we know of, is so constructed that it involuntarily rises toward one big, overpowering, all-consuming climax. There can never be a greater climax than death and destruction. But this tone poem of Mr. Goldmark's simply sizzles with pressive, climax when he portrays Samson's betrayal. Why should this be a climax? Is a betrayal of confidence so dramatic, so obvious and so powerful as to demand a climax? Or is the betrayal of a confidence an intrigue conceived in secret, nursed in secret and executed in climaxes from beginning to end. How can there ever be one overshadowing climax when it is preceded by dozens of similar climaxes? It can not be. Mr. Goldmark for reasons of his own uses one of the most vigorous, if not the most impressive? At least this betrayal of Samson from its very nature can not see the light of day. There may be some who

of the story are almost entirely forgotten, with but rare exceptions, while the dramatic phases are exaggerated and unduly emphasized. The work is certainly no poem in the true sense of the word, and we are afraid this tone poem does not add dignity to our more recent symphonic literature.

Tschaikowsky's Romeo and Juliet Overture closed a program of strong, romantic tendencies and while in some respects we may not all agree regarding the musical value of the compositions represented, still we must all admit from the standpoint of interpretation and technical proficiency the concert must be included among the best successes of the season.

SECOND WERRENATH CONCERT

Noted Baritone Again Thrills Large Audience With His Splendid Voice and Extraordinary Vocal Art

By ALFRED METZGER

Reinald Werrenrath, the distinguished American baritone, again delighted a large audience at the Century Theatre last Sunday afternoon when he gave his second and final San Francisco recital. His opening number consisted of a Bach aria entitled Watch Ye, Pray Ye, which exhibited his art in the oratorio style of expression and Mr. Werrenrath showed that here as well as in any other branch of vocal interpretation he has solved the innermost problems of the work he decided to interpret.

He interpreted the fine phrases with dignity and majesty and sang the difficult legato as well as "colorature" phrases with an ease and accuracy that was as delightful to listen to as it was intelligent to present. Mr. Werrenrath possesses that rarest of all vocal gifts, "style," and he adds thereto a certain authority and smoothness of execution which only the finest artists are able to reveal. And there is no work that tests the actual ability of a great artist to a more particular extent than this Bach aria. If there had been any doubt left as to Mr. Werrenrath's high standing as a vocal artist, it was dissipated with this ideal rendition of this splendid work.

A group of four songs of the Hebrides, some mysterious Scotch islands, proved a novelty. They were in the form of folk tunes, partly chants, and were rendered in a manner to make them most interesting. Mr. Werrenrath evidently devoted a great deal of study to these works for he succeeded in getting the spirit of their purpose and read the lines with dramatic accents and proper vocal purity. Unless these songs are rendered with that artistic finish which Mr. Werrenrath devoted to them they are likely to become monotonous and lose every vestige of musical and dramatic value they possess. Again Harry Spier acquitted himself nobly as an accompanist of the highest rank.

IMPORTANT ANNOUNCEMENT

We take pleasure in announcing that in conformance with urgent demands from Los Angeles we are reprinting the excellent article of Thilo Becker, the distinguished piano pedagogogue, on page 6 of this issue. The demand for extra copies was so great that we found it sufficiently worth while to reprint the article, as the edition wherein the article appeared first was entirely exhausted. At the same time we wish to announce that this week's Los Angeles letter was delayed in the mail on account of washouts and did not reach us until Thursday morning, too late for publication in this issue. It will be published next week.—The Editor.

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TWENTY-FIRST YEAR

CLUB FEDERATION CONVENTION

The California Federation of Music Clubs will hold its annual convention at the Palace Hotel, San Francisco, on April 30, May 1st, 2nd and 3rd. The host of the convention will be the San Francisco Musical Club of which Mrs. Lillian Birmingham is the president and who will logically be the chairman of the convention. The various committees are now at work arranging the programs including concerts and lectures, and no doubt Mrs. Birmingham, with her usual energy and originality of ideas, will spring a few surprises upon the convention. The Federation of Music Clubs is one of the finest organizations of its kind in the country and represents the majority of the music clubs in California. Indeed, if we are not mistaken about seventy or more music clubs belong to the Federation and this leaves only one or two clubs who do not belong in this organization, and their aloofness from co-operation with other clubs does not reflect credit upon them.

The responsibility to entertain the visitors rests upon the shoulders of a few enterprising and indefatigable ladies. It is not fair to leave the work entirely to these willing music patrons and club members. If this convention is to be worthy of San Francisco, and if it is to be a credit to the State, there must be hearty co-operation on the part of everybody interested in music. If we wish to retain the respect for the musical profession, we must prove that we work together. There is altogether too much friction and there are too many envious quarrels among certain circles of our musical colony, and such friction does not contribute toward gaining the respect of the public. If we can not present a united front in the interests of the best in musical education and entertainment, we will never occupy that position in the community which we have a right to enjoy. This forthcoming convention of the California Federation of Music Clubs is a brilliant opportunity to come prominently before the general public, and it behooves every unselfish patron and lover of music to stand behind the San Francisco Musical Club in its endeavor to make this convention remembered throughout the State for many years to come.

WHAT ABOUT EXCHANGING CONDUCTORS?

When the editor of the Pacific Coast Musical Review returned from Los Angeles last month he published an article regarding the suggestion of Walter Henry Rothwell of the Los Angeles Philharmonic Orchestra to the effect that since the exchange of the two orchestras had been postponed until next season, it would be a good idea if plans could be made for the conductors of the Los Angeles and San Francisco Symphony Orchestras to exchange positions for a pair of concerts in each city. When meeting Alfred Hertz subsequently to the publication of this article our distinguished symphony leader expressed himself well pleased with such an arrangement and told us that in case the music committee of the Musical Association of San Francisco can be induced to agree to such an arrangement he would be glad to enter upon such a plan.

Upon speaking to Mr. Widenham, manager of the San Francisco Symphony Orchestra, we also found that genial gentleman very friendly and pleasant regarding this matter and he told us he considered such a plan not only feasible but an excellent idea, and felt that he could not see any obstacle in the way of such an arrangement. Since that time we have asked L. E. Behymer, manager of the Los Angeles Philharmonic Orchestra, regarding this matter, and he, too, was very enthusiastic and said that he felt convinced that W. A. Clark, Jr., would feel like Mr. Rothwell who suggested the plan. We have then with us the two conductors, the two managers, the founder of the Los Angeles Philharmonic Orchestra, and there remains now the music committee of the San Francisco Symphony Orchestra. Upon the decision of this committee depends the feasibility of the plan. The season is now drawing toward a close. There is but little time to decide. We know the public in both cities would be glad to listen to the conductors. Why not give Mr. Hertz and Mr. Rothwell the opportunity to conduct the two big orchestras?

LAWRENCE STRAUSS' NEW YORK TRIUMPHS

Some time ago we received news from New York regarding Lawrence Strauss' splendid activities, but the communication was unintentionally mislaid, and after industrious search we finally received it and are only too glad to give it space at this time. Mr. Strauss has been occupying one of the leading church positions in New York, being tenor soloist at Temple Emanu El, one of the most coveted and best remunerated church positions in the metropolis. The Temple Emanu El choir is celebrated among the leading choirs of the country and is under the able direction of the famous Kurt Schindler.

Mr. Schindler also engaged Mr. Strauss for two concerts in February and March to take place in Carnegie Hall and also to appear with Alfred Cassella, the brilliant young Italian pianist, whose playing and compositions are creating a real stir in the East. Schindler gave a talk on modern Italian and Spanish music on January 17th and Cassella and Mr. Strauss illustrated with music that made Debussy seem old-fashioned.

On December 10th Mr. Strauss sang songs by Ravel, Lapparra, Debussy, Hageman, Cyril Scott and Tom Dobson before the MacDowell Club on a program with the New York Trio, and had a most enthusiastic reception. He has signed contracts with Hall and Elliott until May, 1923, and these managers are most optimistic regarding Mr. Strauss' successes, considering him a real "find."

During February Mr. Strauss appeared again before the MacDowell Club in conjunction with Poldowski and Grovellez, with the latter at the piano. He also sang in the Elijah with Harry Barnhardt conducting. Other activities of Mr. Strauss' will be published later.

GEORGE S. McMANUS' NEW YORK SUCCESS

The many friends of George Stewart McManus, the distinguished Pacific Coast pianist, will be pleased to learn that he met with brilliant success at an "Intimate Recital" at Steinway Hall, New York, on Thursday afternoon, February 9th, for which he had only four days' preparation. On the Monday preceding the concert Mr. McManus had no idea of giving a New York recital at present, but during the morning a message came from the Steinways that Poldowski, who together with Kochanski, was to give this recital, had been suddenly taken ill, and whether Mr. McManus would not kindly take the place of these artists. Mr. McManus consented with the result that he had to put in four strenuous days.

The program contained works by Mendelssohn, Mozart, Schumann, Chopin, Brahms, Lladow and Carpenter. These recitals at the Steinway Hall being, as their name implies, "intimate" affairs the critics are usually not present. On this occasion, however, Irving Well of

the New York Evening Journal was in attendance and wrote as follows: "The pianist revealed them (speaking of contrasting moods of a lighter and heavier order—Ed.) engagingly, and with a discriminative differentiation. He was alive to the requirements of such diverse matters as Mendelssohn's fugue and the Schumann F sharp Romance; played the one with an impressive technique and musicianship, and the other in evocation of its spirit. Mr. McManus is indeed a most interesting artist."

Mr. McManus has decided to remain in New York until summer, and is contemplating other concerts among which a private recital in Philadelphia will take place next month.

L. E. BEHYMER AGAIN A VISITOR

L. E. Behymer, the dynamic impresario, who shoots forth and back from Los Angeles to San Francisco like a star on the musical firmament, honored us again with one of his welcome visits, which had several significant purposes. One of these was an advisory visit to Selby C. Oppenheimer's office, partly about the Chicago Grand Opera Association engagement in its relative co-operation between San Francisco and Los Angeles. Then there was a conference between L. E. Behymer, Selby C. Oppenheimer and Lois Steers, of Steers & Coman of Portland, regarding the season of 1922-1923, which promises to bring more and finer artists to the Coast than has been the case at any prior time.

While here Mr. Behymer also had conversations with A. W. Widenham, manager of the San Francisco Symphony Orchestra, regarding the outlook of the next symphony season and the possibilities in co-operation between the two orchestras regarding soloists, musicians, etc. By the way, Mr. Behymer has not given up his idea regarding the exchange of the two orchestras, and he is determined to have the Los Angeles Orchestra come up here on a tour next season whether the exchange is effected or not.

Mr. Behymer also consulted with Homer Curran regarding arrangements in booking traveling theatrical companies or operatic organizations, which are to appear at the new Curran Theatre next season, at the Philharmonic Auditorium in Los Angeles, which is under Mr. Behymer's management. He also interviewed Mr. Gisea concerning bookings of music club attractions in the Southwest in some of the theatres under Mr. Gisea's supervision. Incidentally Mr. Behymer as usual called upon some of his numerous friends to talk over prospects for next season and attended a few concerts here. He was a welcome caller at the Musical Review office.

MASSNET'S WERTHER AT GAITE FRANCAISE

Andre Ferrier, director of La Gaité Française, will add another triumph to the long series of successes at the Gaité Française, when he will begin a series of six performances of Massenet's famous lyric drama Werther, based upon Goethe's drama of the same name. Beginning with Friday evening, March 3rd, this beautiful production will be given every Friday and Sunday evening during the month of March. It requires more than ordinary enterprise and ambition to present such a difficult and rare composition without all the many acquisitions which its production demands.

For instance, Mr. Ferrier will be unable to supply a large orchestra, but since the purpose of these performances include a pure love of art and education it will be possible to enjoy the work and enterprise of the artists participating in these presentations of Massenet's Werther. Those who will give this an excellent interpretation include: Jeanne Gustin Ferrier, Anna Young, Virginia Marvin, Andre Ferrier, Marion Veckl, Jack Hillman, A. Frediani, Ward, and other members of the French Theatre company. Wheeler Beckett is the musical director and pianist, Theo Marc, cellist, and Ewing Avery, organist.

It is hardly necessary to quote the story of Werther and Charlotte, including numerous tragic incidents in the life of the young hero. The opera gives fine opportunities for realistic histrionic and musical interpretations and scenery, costumes and vocal art will be blended to give those who attend a most enjoyable evening. Tickets are now on sale at Sherman, Clay & Co. and at the Theatre Française, 1470 Washington street.

Hother Wismer, the well known violinist, announces much to the gratification of his many friends, that he will give his annual concert sometime in April, and among the features on the program will be the Christian Sinding concerto, Goldmark's Suite for piano and violin, op. 11, Prelude and Fugue in A minor by Bach for violin alone, and two groups of old classics and modern composition. As usual Mr. Wismer's concert is anticipated with great pleasure.

Warren D. Allen, Stanford University organist, announces the following programs for the organ recitals to be given during the week beginning Sunday, February 26th: Piece heroique (Cesar Franck); Arioso in A (Bach), (transcribed by Edward S. Barnes); Scherzo in modo pastorale (J. H. Rogers), (from the second Sonata in D minor); Toccata in B minor (Laric), Tuesday, February 28, at 4:15 p. m.—Sunday's program repeated. Thursday, March 2, at 4:15 p. m.—Prelude, Fugue and Variation (Cesar Franck); Marche Nuptiale (Alex. Gullmant); Litany (Franz Schubert); Sketch of the Steppes of Central Asia (Borodin), (arranged for the organ by Warren D. Allen); Finale, Act I, Prince Igor (Borodin), (arranged by E. A. Kraft).

MYRA HESS WITH CHAMBER MUSIC SOCIETY

Great interest, not only here but throughout the country, has been aroused by the wonderful series of concerts given by the Chamber Music Society this winter—Scottish Rite Hall has been crowded with enthusiasts at every recital. For the final concert of this season, Manager Jessica Colbert offers a rare treat, probably the finest of all. Myra Hess of London, acclaimed as the "greatest woman ensemble player since Clara Schumann," will appear with the Chamber Music Society of San Francisco on Tuesday evening, February 28th.

Miss Hess came to America after a series of European triumphs and took New York, Boston and Philadelphia by storm. Critics and audiences were agreed that no such clear beauty of tone and phrasing—no such musical readings, no such sanely virtuosic piano playing has so stirred the public in years. It is decidedly fortunate that Myra Hess is to be heard in the great Brahms Piano Quintet in F minor, for the effect of her superb interpretation of this work is indescribable. On her tour last year with the London String Quartet she was compelled to repeat this work twelve times within two weeks.

Miss Hess expressed herself as particularly pleased at the opportunity of playing this great work with the Chamber Music Society of San Francisco, whose reputation as one of the finest ensemble bodies in the world today was well known to her before coming to America. In a recent conversation with Elias Hecht, founder of the Chamber Music Society, Miss Hess said that she would rather play chamber music than any other form. "My ideal of a perfect concert," she said, "is a chamber music recital in which the piano co-operates with a first class quartet in one of the big master quintets, as the great climax of the evening." This ideal of Miss Hess will be fully realized on Tuesday evening, February 28th, at the Scottish Rite Hall when the following exquisite program will be given: Leo Weiner—Quartet for Strings in E flat major, Op. 4. First time in San Francisco; Schumann—Adagio from Quartet in A minor, Op. 41, No. 1, Schubert—Quartet movement in C minor;

Norman Smith, the remarkable twelve-year-old boy prodigy, will play several piano solos, through the courtesy of George Kruger, the well-known pedagogue. An innovation of the evening will be the Duo Art Piano Recital through the courtesy of Sherman, Clay & Co. Besides several piano solos by the Duo Art piano, accompaniments will be played for Miss Forbes' rendition of several violin solos and also will accompany Miss Helen O'Neill, soprano, in a group of songs.

Tickets are on sale at Sherman, Clay & Co. Madame Vought announces that on March 28th she will present Madame Louise Brehany and the Jenny Lind Trio, assisted by Cina, the Italian baritone.

8TH POP AND 10TH PAIR SYMPHONY CONCERTS

A splendidly balanced program has been arranged for the eighth popular concert to be given tomorrow afternoon in the Columbia Theatre by the San Francisco Symphony Orchestra under the direction of Alfred Hertz, which includes many of the most popular numbers in the repertoire of the orchestra. Among these are Chabrier's Espana, a colorful rhapsody on Spanish dances, the overture to Wagner's Rienzi, the famous Largo from the New World Symphony of Dvorak, and the ballet music from Gounod's Faust. The latter number, which is based on themes from the opera, consists of seven charming dances which were interpolated into the score of the opera for its first performance in 1859, although they are very rarely performed at the present time. Other shorter items included on Sunday's program are the well-known Intermezzo and Barcarolle from Offenbach's opera, The Tales of Hoffman, a suite of four movements from Delibes' popular ballet Sylvia, and Mendelssohn's two favorite Songs Without Words, the Spring Song and Spinning Song.

At the tenth pair of regular symphony concerts to be given next Friday and Sunday afternoons in the Columbia Theatre, Louis Persinger will make his first solo appearance of the season, performing the Symphonie Espagnole of Lalo. During the many seasons Mr. Persinger has been concert master of the orchestra he has endeared himself to the symphony patrons, and his solo appearances are always looked forward to with great eagerness by music-lovers. Another feature of next week's program will be the first performance of Sargasso, a symphonic poem by Edward F. Schneider, the well-known Bohemian Club composer and teacher, while the symphony announced is the E flat Major of Mozart.

STANFORD GLEE CLUB CONCERT

Music lovers of the Bay Region are scheduled for a treat in the form of a concert by the Stanford Glee Club, to be given here on Tuesday, March 7, at Scottish Rite Auditorium in San Francisco. The organization comprises the finest undergraduate musical talent of Stanford University, trained by the University Organist, Warren D. Allen, and has attracted attention and favorable comment wherever it has appeared. So distinctive has been the work of the club that General Obregon, president of the Republic of Mexico, has extended an invitation to the club to tour that country as the guests of the government and of the University of Mexico. The well-known musical demands of the Latin-American indicate that the opinion of music critics that Stanford has one of the best glee clubs in America is well-founded.

The club is blessed with three splendid soloists, Mrs. Esther Houk Allen, soprano, Marston Argall, a baritone whose voice combines great power with a rare tonal beauty, and Richard Malaby, pianist. All three have won the praise of musical critics in San Francisco, Los Angeles, and many other cities on the Glee Club's tours. The program to be presented in San Francisco is as follows:

Oh, Hail Us, Ye Free, from Ernani (Verdi), Sleep, Gentle Lady (Sir Henry Bishop), Song of the Golden Calf from Faust (Gounod), Aria, Oh My Heart is Weary from Nadeshda (Goring Thomas), Mrs. Allen; After Many a Dusty Mile (Sir Edward Elgar), Three Student Songs of Finland: (a) I'm Coming Home (Selim Palmgren), (b) Finnish Lullaby (Selim Palmgren), (c) Doty Ditty (Humoresque) (Alex Tornuudd), Invictus (Bruno Huhn); Seguidilla (Albeniz), May Night (Palmgren), Scherzo (Carl Preyer), Richard Malaby; Lonesome Tunes from the Kentucky Mountains (arranged by Howard Brockway), (a) Old Maid's Song, (b) Bed-time Song, Mrs. Allen, accompanied by the Club; Song of the Toreador from Carmen (Bizet), Mr. Argall, accompanied by the Club; Viking Song (Coleridge-Taylor), Sylvia (Oley Speaks), Rolling Down to Rio (Edward German); Stanford Songs.

GRAND OPERA LECTURES

That the public is eager to know more about the Operas they are to have the privilege of hearing shortly by the Chicago Opera Company, is shown by the enthusiastic response made by leading musicians and society leaders in San Francisco to the announcement that Sydney Francis Hoben, pianist and lecturer, will give a series of four opera-recitals at the Fairmont Hotel in March. Mr. Hoben's methods of interpreting the opera, illustrating his talk at the piano and impressing the various themes upon his auditors, prepares one for

a keener enjoyment of Grand Opera as it will be given later by the Chicago Opera Company.

These recitals are under the direction of Miss Alice Seckels, and tickets may be secured at the Fairmont Hotel or from Miss Seckels. The four operas chosen and the dates are as follows: March 7, Jewels of the Madonna; March 10, Juggler of Notre Dame; March 13, Tannhauser; March 16, Norma.

The following are some of those who are already subscribers for this delightful series:

Mesdames Eleanor Martin, William G. Henshaw, Tyler Henshaw, Lawrence Fox, Jr., Henry Rosenfeld, James K. Steele, William T. Sesnon, Willis J. Walker, Marcus Koshland, J. E. Birmingham.

THE GALLI-CURCI VOICE AND PERSONALITY

It has always been the great ambition of Galli-Curci, who is scheduled to give a recital in the Exposition Auditorium on Sunday afternoon, March 19th, to sing "for the people." This is probably due to her great love of humanity, to the enthusiastic note that she strikes in the hearts of all those whom she meets. To be loved by all, to make them happy through the gift of song that is hers,—that is Galli-Curci's desire. It is her ability to touch the hearts of men and women in every walk of life that has made her the idol of millions in all parts of the globe.

In opera she wins her audiences through her exceptional vocal powers and by reason of her sincere impersonation, but it is in concert that her appeal is directly and intimately made. A charming woman, wearing her laurels gracefully, she steps upon the stage and in an instant establishes her magnetic personality. Galli-Curci radiates happiness. Her simple songs, inimitably sung, bring solace to the hearts of those who respond to the spell of music. Her voice permeates the being. It reaches the soul. It is the reason for Galli-Curci's promi-



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Tickets are on sale at the box office of the Chamber Music Society at Sherman, Clay & Company.

WINIFRED FORBES, NORMAN SMITH IN RECITAL

Madame Vought's next recital and dansant will take place at the Fairmont Hotel on Tuesday evening, February 28th. A very interesting program has been arranged. Miss Forbes, who is a very accomplished violinist, has recently come to California from Illinois where she was a member of the faculty at the University of Illinois, representing the violin department. She plays with great depth of feeling and makes her art a part of herself. She will be accompanied by Mabel Sherburne West who always proves herself an able and sympathetic accompanist.

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nent position today. A member of both the Metropolitan and Chicago Opera Companies, an unparalleled box of fice attraction in the concert field, she is beloved for herself, alone, as well as her matchless art.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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GIFTED CHILDREN GIVE MUSICAL PROGRAM

The junior section of the Pacific Musical Society gave a program of unusual worth on Saturday afternoon, February 11th, at the Fairmont Hotel. The large gathering in attendance did not seem to give these youngsters an attack of stage fright for they seemed to derive as much pleasure in playing as they gave those who listened. As Valentine's Day was near at hand, the children were given appropriate tokens in remembrance of the day as well as for their efforts.

Over fifteen numbers were performed so that a detailed account of each would be impossible, but there are several whose work was so praiseworthy that a few complimentary words must be accorded them. Little Yehudi Menuhin, a lad of five years of age, played Paderewski's Minuet with all the assurance and poise of a child many years his senior. The lad is a pupil of Sigmund Anker who may well be proud of his disciple. Menuhin was ably accompanied by Evelyn Biebesheimer. Robert Vetlesen, a little scholar of Lincoln S. Batchelder, showed unusual talent for the piano and gave an artistic rendition of a Chopin Impromptu and MacDowell's Hungarian Etude. Phyllis Young, a child of eight years of age, played the flute, exhibiting a splendid legato and perfection of pitch. Relda Callean accompanied little Miss Young at the piano revealing a delightfully pretty tone and sympathetic coherence.

Josef Hoffman accompanied by Marcus Gordon also delighted their audience. Hoffman is a pupil of Artur Argiewicz and Gordon of Miss Ada Clement, which is enough to show that the children are being excellently trained and with their individual gifts give every evidence of developing into splendid musicians. Ten-year-old Constance Blockley, taught by her mother, who is a superior pianist, played three numbers with well controlled technique and musical instinct. Sarah Kreindler, the little girl who already enjoys an enviable reputation, earned by her unusual violinistic skill, again caused the amazement of her hearers. This child has a technique and maturity which is almost uncanny for one of ten years of age. Surely she will go far in her profession if she travels the road she is being so well guided upon. There were many other talented children whose playing gave pleasure and those in the audience who were most enthusiastic were children themselves.

C. A.

MUSICAL CLUB PARTICIPANTS DEPICT MOODS

The programs arranged by the members of the San Francisco Musical Club are noted for their many sterling qualities. One of the foremost of these is their instructiveness. One hears many recitals and various programs from which we receive an hour or so of pleasure and entertainment, but, there are very few concerts attended where we derive educational points as well. The last interesting and instructive program given by the San Francisco Musical Club was on Thursday morning, February 16th, and its contents was an exposition of moods in music.

Grieg's Sonata intended to portray a dramatic episode and what may be considered as one of the masterpieces in piano literature was played by Miss Mildred Jones. Miss Jones' ability as a pianist was displayed to best advantage in the Andante Molto movement of the Sonata. Grief, Humor, Descriptive, Love and Carefree, four diversified emotions, were interpreted in the songs sung by Lillian Birmingham, president of the Club, who was exquisitely accompanied at the piano by Marion de Guerre Steward. The songs that Mrs. Birmingham sang were of real musical worth and well suited to the vocal artistry of their interpreter. The song in which I believe Mrs. Birmingham's art reached its highest point was in Grant-Shaefer's The Sea. It gave her an opportunity to display the full and rich tones of the lower portions of her voice as well as her ability to sing songs of a quiet and sustained nature. Mrs. Birmingham succeeded in grasping the spirit of the number and giving it with telling effect to her audience. On another portion of the program Mrs. Birmingham sang Brahms's dramatic work entitled Rhapsody.

Miss Marion Nicholson delightfully accompanied by Miss Helen Rust played three violin selections with excellent results. Here is a young lady who has enough good common sense to play works within her powers and not attempt those miles beyond her present talents

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to cope with. By so doing she enjoyed a brilliant success. She possesses a flexible tone of warmth and sensuous beauty. She plays with dignity and her readings are imbued with musical intellect while her technical equipment is adequate. Mrs. Arthur Hill once again exhibited her lovely soprano voice which is so well adapted for oratorio excerpts by singing Costa's I Will Extol Thee O Lord from Eli, George Hue's I Wept, Beloved, more familiarly known to singers as J'ai pleure en reye, and John H. Densmore's Awake, My Heart, to Gladness. Mrs. Hill sings with expression and reverence for the texts of her songs thereby making her numbers understandable and interesting. She was accompanied by Josephine Crew Alwyn.

The last number of the program consisted of a male quartet comprised of four of our well known singers namely: Hubert Williams, Lowell Redfield, Carl Anderson and Henry Perry. Marian de Guerre Steward furnished an excellent pianistic background. Their spirited singing and excellent ensemble was greatly appreciated by the large audience.

C. A.

VASA PRIHODA ON MONDAY

The violinist who has made a very definite success in this country during the past season and who has been freely compared by the foremost musical writers in the eastern music centers to the world's very greatest, is Vasa Prihoda, the young Bohemian virtuoso, who will give a recital in San Francisco on Monday afternoon (Feb. 27th) next in the ball room of the St. Francis Hotel.

Prihoda, a few short years ago, was an unknown factor in the violin field. Coming to Italy a refugee from his native Hungary, actual starvation forced the young artist to beg for a cafe appearance. Toscanini heard him play, and his international fame was made overnight, for in Italy as in America, the word of Toscanini is final judgment of the best in music.

With Otto Eisen at the piano, the Prihoda program includes the famous Kreutzer Sonata of Beethoven, Lalo's Symphonie Espagnole, and a group of works by Cesar Franck, Tartini, Kreisler, Mendelssohn, Ondrick, and Paganini's I Palpiti.

Prihoda's only appearance here is under Selby C. Oppenheimer's management and in the popular Alice Seckels' Matinee Musicale series.

VICTOR HERBERT AT THE CALIFORNIA

Victor Herbert promises to be the principal lure which the California Theatre will offer for its concert tomorrow morning at eleven. Herbert is on the program to

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lead the California Orchestra in the playing of Irish Rhapsody, his own composition. Foremost of all American composers, Herbert is always a magnetic orchestra conductor and under his baton an orchestra is said to receive an inspiration in the playing of Herbert's own compositions that it is impossible to receive from any other conductor. Victor Herbert will not only conduct the orchestra at the Sunday morning concert, but he will appear on the conductor's platform at every concert at the California throughout the week.

The soloist for tomorrow morning's concert will be Viola Ellis, mezzo-soprano, who will offer Tiger aria from Paul and Virginia by Marre. Also of interest on the orchestra program is the well known Tchaikowsky Overture 1812, which the orchestra will play under Herman Heller's direction. The orchestra will also offer March and Procession of Bacchus by Delibes and Danube Legends by Fucik. The concert will be opened by an organ solo by Leslie V. Harvey. He will play Schubert's Ave Maria.

ALCAZAR

An entrancingly beautiful comedy with quaint characters and unique situations is Old Lady 31, which has been selected as the next attraction at the Alcazar Theatre beginning with the Sunday matinee, February 26th. The fact that it was written by Rachel Crothers is a guarantee of the quality of the piece which was suggested to the author by Louis Forsslund's novel. It is one of those wholesome, heart-pulsing plays eloquent with pathos and whimsical in its humor. While essentially a comedy with a good measure of fun, it has its serious moments and is filled with clever dialogue. Unusual interest attaches to the production, which has never been seen here, by reason of the fact that Gladys George and Dudley Ayres, who will assume the stellar roles, will appear as an aged couple whose fast declining years are being spent in a home. There will be a group of characters who have almost reached the end of life as well as some young people whose contrasting liveliness furnishes the spirit of happiness and joy abounding throughout the prologue and three acts into which the play is divided. There are sixteen persons in the cast, requiring the full strength of the Alcazar company and several extra players. Among those in the production will be: Ben Erway, Brady Kline, Charles Yule, Emily Pinter, Anne Berryman, Anna MacNaughton, Ned Doyle and Frederick Green.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

BEAUTY OF TONE OF UTMOST IMPORTANCE IN ARTISTIC PIANO PLAYING

Exceedingly Instructive and Interesting Comments on the Principles of Tone Production and the Influence of Vibration Upon Music

By THILO BECKER

(Specially Written for the Pacific Coast Musical Review.)

[Reprinted upon urgent request, from Pacific Coast Musical Review of January 28, 1922.]

EDITORIAL NOTE:—Within less than two months three prominent pianists of the younger generation, Lester Donohue, Olga Steeb and Claire Forbes Crane, won distinct successes. All three are pupils of Thilo Becker, the noted Los Angeles master-teacher, himself an eminent pianist. From Mr. Becker's studio a long line of splendidly equipped pianists has gone forth, among them Mildred Jamison, Shibley Boyes, Edward Schlossberg, Paula Schramm, Blanche Rogers Lott, Joseph Rickard, Adelaide Gosnell and Colin Campbell, winning for their teacher national prominence. For this reason the Editor believes that the following lines secured from Mr. Becker will be of wide interest and value not only to pianists but generally, specially as they deal with tone production, a pianistic asset the Becker pupils possess in a high measure. Moreover, they sound a spiritual message indispensable to higher musicianship and deeper love of music.



THILO BECKER

Los Angeles' Eminent Piano Pedagogue and Concert Pianist, whose Students Have Achieved High Honors on the International Concert Stage.

hammers against strings. How to obviate the resultant staccato effect, how to connect tones in spite of such hammer action, is the problem which I consider paramount.

This problem cannot be solved mechanically alone. Tones must be joined in the mind before they can be joined on the instrument. The inner sense of hearing, if trained, will instinctively guide the hands and fingers to a correct muscular action. Correct muscular action means self-control in the application of inner force to the keys. If the inner force is applied abruptly, a disturbance in the continuity of tone, of the legato effect, results. To avoid this, concentrated listening is necessary.

In an article on diction Delsarte says: "The voice must not be jerky, hence we must keep zealous watch over ourselves. The entire interest of diction arises from a fusion of tones. The tones of the voice are sentient beings who love, hold converse, follow each other, and blend in a harmonious whole."

This is excellent advice for the pianist also. If you strike the keys, sound dies; there is no lingering vibration, no resonance. But if you draw forth the tone, sound sings and reverberates.

Avoid hurry when dealing with tone; take time to listen. Make your tone broad. Never deduct from sound, never contract it. Discard the surface tone; listen for the tone within the tone. The secret and glory of tone is its endlessness.

Tone production in piano playing presupposes a knowledge of the principles of balance, movement, and, what I might call vitalization, or the application of inner force to the keys.

During the many years of my teaching experience I have noticed, in the majority of students coming to me, an extraordinary insensibility to beauty of tone, an imperviousness to the finer vibrations of musical sound. It seldom occurs to the student of the piano that the knowledge of the laws of tone production is as important to the pianist as to the singer, the violinist. Quality of tone, the continuity of tone so necessary to the achievement of a perfect legato, are not made the subjects of special study, and the result is a thoroughly inadequate manner of playing.

The piano is an instrument of percussion; tone is produced by the action of hammers

Balance means supported weight. In singing passages the weight of the arm is supported by the keys, a complete surrender of the arm weight to the keys takes place. This joining with the instrument should be not alone physical; there must be an intimate sense of mental union.

When movement occurs, the weight of the arm is shifted from key to key, each new key representing a new base of support, exactly as the weight of the body is carried forward in the action of walking. This forward movement must be even and continuous, and is regulated by our inner sense of tone connection. Continuity of thought expresses itself in continuity of movement.

Control of movement is very difficult, and requires long and watchful training. It means also the gradual elimination of what is inharmonious in our nature, of what disturbs and scatters our mental forces and prompts to hasty action.

Relaxation is passive in character; weight alone cannot serve as a vehicle of expression. The will to express energizes. Like an electric current, force flows from the life principle within us and is communicated to the instrument. It is a linking of Spirit to matter, the inner seeking embodiment in sound.

To control this vibrational flow, the body must be brought in complete subjection to the mind, and rendered capable of responding to states of feeling without a disturbance of that equipoise the absence of which makes artistic expression impossible and endangers quality of tone. Feeling without self-control is a destructive force.

When practicing tone production the student should observe the following rules:

Sit rather low, allowing the arm to gently slope toward the elbow.

Keep the shoulders relaxed, do not contract them. Raising the shoulders draws the weight of the arms away from the keys.

The elbow should be passive and heavy. It is an important center of gravity. To turn it outwards means to disturb the balance of the arm.

The wrist, on the contrary, is an active joint, the directing agent of the forearm and hand. On no account let it drop. The hands must be soft and flexible. Do not harden the hand by assuming an arched position. A hard hand means a hard tone. Liszt used to say to his pupils: "Gentlemen, please—no bones." A yielding hand is not only the result of training, but of a loving and sensitive nature.



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Do not curve the fingers in melodies. Keep the thumb very loose and let it hang below the keys. It is not wise to hold the back of the hand absolutely level. Tip it slightly towards the fifth finger. This is in line with the natural tendency of the hand. Lifting the fingers is almost eliminated in melody playing.

All extensions and contractions of the hand, all changes of position are to be effected quietly, without hurry. In the act of crossing move in curves rather than in straight lines.

The above rules are for the advanced student, and refer principally to the melodic side of piano playing

Tone is a spiritual product, the concrete expression of vibratory forces acting upon and resident within the soul of man. Man is indissolubly connected with the Source from which all spiritual energy flows. This energy is vibratory in character. We live and move and have our being in an ocean of vibrating atoms. Man is the recipient of this vibratory energy according to his capacity to relate himself to it. The more developed his consciousness, the greater his power to respond to spiritual vibration.

"What has this to do with music?" you ask. Everything, for cosmic vibration is also cosmic sound. All creation is vibrating in accordance with the laws of universal Harmony, of which we are a part.

This vibration is transferred to mankind. But the great masters of music received it in vaster degree. They were endowed with natures keenly alive and responsive to cosmic sound. To bring their thought to life, we must infuse into the sounds, represented by the notes of the printed page, the vibrations of our own soul-life.

The education of the musician, therefore, means far more than the mere occupation with an instrument. It means a life given over to constant converse with the divine Being, a life dedicated to the service of man, to the amelioration of wrongs which, particularly in our time, fill the earth with unutterable woe.

A new era has dawned; everywhere the stirrings of a new life are felt. Music, being vibratory in nature, partakes in large measure of this life, and is destined to play a greater part than ever before in leading men and women into a deeper realization of eternal values.

To deliver the message of the masters of music, interpreters endowed with spiritual fervor are needed. Impassioned tonal utterance is born of feeling which is intense, urgent, deep and strong. Feeling is the expression of vibrational force. The musician must forever keep in touch with the great Center from which vibrational force is derived.

THILO BECKER.

Los Angeles, January 20, 1922.

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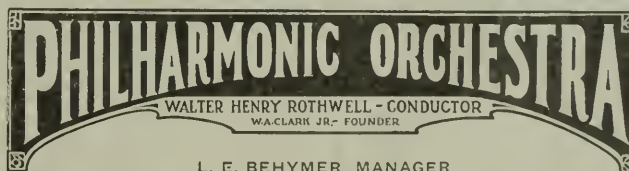
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CONCERTS FOR THE MONTH OF FEBRUARY

Eighth Popular Concert—Sun. Aft., Feb. 12

In Memoriam—Camille Saint-Saens

Soloist—Viola Ellis—Contralto

Second San Diego Concert—Feb. 13th

Soloist—Richard Bullig—Pianist

Ninth Symphony Concerts—Fri. Aft. Sat. Eve., Feb. 17-18

Soloist—Sylvia Noyes—Violinist

Second Santa Barbara Concert—Tues. Eve., Feb. 21

Third Pasadena Concert—Fri. Eve., Feb. 24th

Soloist—Cecil Fanning—Baritone

Ninth Popular Concert—Sun. Aft., Feb. 25th

Soloist—Catherine Shank—Soprano

Fifth School Concert—Tues. Aft., Feb. 28th

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OAKLAND CONSERVATORY GIVES FINE RECITAL

Florencio Esguerra, Pianist, Assisted by Luna Reyes, Violinist, Members of the Artists' Class, Reveal Unusual Artistic Skill

The spacious and handsomely appointed headquarters of the Oakland Conservatory of Music, 1329 Madison street, at 14th, of which Adolf Gregory is the able director, was packed to the doors on Thursday evening, February 16th, when Florencio Esguerra, pianist, assisted by Luna Reyes, violinist, two members of the artists' class of the Conservatory, gave an excellent program. Mr. Gregory, in his genial, straightforward and convincing manner, preceded each group of compositions with a few interesting explanatory remarks about the character of the works as well as their composers. And during the performance of his pleasant task he occasionally waxed quite eloquent specially when he came to speak of the significance of the ultra-modern school of composition and also of the blessings to be derived in this country where artists of all nationalities receive equal recognition, provided they have something of value to offer.

And surely the two artists presented by the Oakland Conservatory of Music proved worthy of the distinction accorded them. Both are natives of the Philippines and both are intelligent, industrious, gifted and ambitious young artists whose future depends solely upon their patience and tenacity. They have been thoroughly trained, that is to say they have received the firmest and most solid kind of a foundation whereupon to build their future, and if they proceed to employ the same patience, industry and skill which they have thus far revealed there is no doubt whatever that they will conquer for themselves an enviable position in the musical world.

So far Mr. Esguerra is the more advanced of the two young artists. He gives evidences of both musical and technical development of an exceptionally advanced character, if it is taken into consideration that his more intensive training under Mr. Gregory extends only during a period of fifteen months. His digital faculties are brilliant. His shading is intelligent. His memory is dependable and his intelligence is unquestioned. He interpreted the various compositions allotted to him in a manner that showed positive artistic instincts and that justifies the pride his teacher takes in the rapid progress of his artistic education.

While Mr. Reyes has not as yet advanced quite so far in his musical experiences he nevertheless exhibits the signs of natural artistic taste. He possesses a tone of rare beauty and smoothness as well as accurate intonation. Indeed we never heard such a pure and "silky" tone from a pupil of such brief experience. He seems to exude the element of poetic color and he phrases with a care and deliberation that shows a fixed purpose behind his technical proficiency. In the Locatelli Sonata, a work of surpassing classic beauty, the young student gave positive evidence of an inborn musicianship.

In the interpretation of Debussy's *Sunken Cathedral* Mr. Esguerra revealed the finest kind of tone color effects, showing a touch of much gentleness. Mrs. Adolf Gregory played the accompaniments for the violin numbers as well as the piano part for the Locatelli Sonata and the second piano part for the Grieg Concerto. She showed fine executive ability and artistic judgment by employing an upright piano in a manner to bring out the most effective results. Both technically and musically Mrs. Gregory gave a very praiseworthy performance. Altogether it was an excellent concert and the program presented was as follows:

(a) Ave Maria, Op. 33, E major, (b) Liebestraume, Op. 39, No. 3, (c) Hungarian Rhapsody, No. 6, Op. 94, (Franz Liszt), Mr. Florencio Esguerra; Sonata in F minor (Locatelli), (1693-1764), Mr. Luna Reyes; (a) Sarabande and Gavotte, from Suite in G minor Lento, Assai Vivace, (John Sebastian Bach), (b) Chant Sans Paroles, Op. 31, No. 5, Melodie, Op. 32, No. 2 (Sinding), (c) Au Couvent, Op. 8 (Borodine), (d) Le Cathedrale Engloutie, Op. 10, of Preludes (Debussy), Mr. Esguerra; Prelude in B Minor, Op. 14 (Samuel Gardner), Caprice Viennois (Fritz Kreisler), Mr. Reyes; Concerto in A minor, Op. 16 (Edward Grieg), Mr. Esguerra. Accompanists, Mrs. Adolf Gregory. A. M.

ARTISTIC CONCERT AT THE JENKINS SCHOOL

The Jenkins School of Music gave the first of a series of early spring concerts at its auditorium on Randwick avenue in Oakland last Friday evening, February 17th, before a large and appreciative audience. The program was charmingly balanced with ensemble and solo numbers, interpreted with true musical feeling and artistic finish. Among the most novel and interesting numbers were the Trios for flute, violin and piano, and violin, cello and piano.

The program in full was as follows: Sonate, op. 14, No. 1, First and Second Movements (Beethoven), Dorothy Grantvett; Violin Solo—(a) Two Romantistische (Dvorak), (b) Canzonetta (d'Ambrosio), Marjorie Grantvett, accompanied by Dorothy Grantvett; Cello Solo, Lamento (Gabriel-Marie), Dick Lehmer, accompanied by Helen Lehmer; Trio, Flute, Violin and Piano—(a) Andante and Scherzo (Raband), (b) Gondoliera (Saar), Evelyn Hahn, Beatrice Colton, Miss Cora W. Jenkins at the piano; a group of piano solos by the younger members—(a) Eccossaises (Beethoven-Busoni), (b) Original

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composition Orientale, Jane King; (a) Wood Fairies (Cora W. Jenkins), (b) At Twilight (Cora W. Jenkins), (c) Original, Skipping Rope, Helen Segelhurst; At the Mill (Rogers), Harriet Hamilton; Watchman's Song (Grieg), Virginia Berg; Two Etudes (Heller), Phoebe Cooper; Calenerie (Ravina), Betty Sibbett; (a) Gavotte (Von Wilm), (b) Curious Story (Heller), Lois Durant; Italian Serenade (Maykapar), Edith Davies; Violin Solo—(a) On Bayou (Cameron White), (b) Polish Dance (Wienlaski), Dorothy Dale, accompanied by Mrs. Howard Spurrier; The Spinners (Raff), Edna Richmond; Spanish Gypsy Dance (Decevee), Martha Quayle; Cello Solo—Vito (Popper), Alice Yost, accompanied by Evelyn Hahn; Trio for Violin, Cello and Piano—(a) Lento (Chaminade), (b) Scherzo from second Trio (Schubert), Beatrice Colton, Alice Yost, Miss Jenkins.

The next concert of the series will be given by the very little children, and promises to be a most captivating affair, as Miss Jenkins' special method for children is productive of results both unusual and musical. The concert will take place at the school on Saturday afternoon, March 11th.

FINE PROGRAM AT CENTURY CLUB

An excellent musical program was presented at the Century Club of California on Wednesday afternoon, February 15th, when Mrs. John McGaw was the chairman. Miss Modesta Mortensen, violinist, with Mrs. McGaw as pianist, played Mozart's Sonata for piano and violin in B flat and compositions by Vieuxtemps and Wienlaski in a manner that earned both musicians the hearty commendation of the audience that crowded the auditorium. Miss Mortensen is an excellent artist whose tone and technic as well as interpretation proclaims the full fledged virtuoso. Mrs. McGaw acquitted herself most creditably of her difficult and responsible task.

The other soloist of the afternoon was Miss Constance Alexandre, who sang: Les Larmes (Massenet), D'Une Prison (Lahn), Faisons la Gigue (Poldowski), Passing By (Purcell), My Curly Headed Babby (Clutsam), and Homing (Del Riego). Miss Alexandre's rich, luscious and finely placed mezzo soprano voice had an excellent chance to reveal its beauty, and the young artist left nothing undone to show her intelligent musicianship by her judicious phrasing and her exquisite use of her fine vocal organ. Miss Alexandre's voice is heard not frequently enough in public, and it is to be hoped that she will have more opportunities during the balance of the season. Mrs. Horatio F. Stoll played the accompaniments for Miss Alexandre and proved herself a pianist and accompanist of the most efficient character.

The program was concluded with a dramatic sketch entitled A Happy Pair, in which Emma Knox played Mrs. Honeyton and Baldwin McGaw Mr. Honeyton. Both young histrionic artists made a decisive success with the audience.

ENJOYABLE PUPILS' RECITAL

The music students of the Immaculate Conception Academy will give a recital at St. James Hall, corner of Twenty-third and Fair Oaks streets, on Sunday afternoon, February 26th, at 2:30 o'clock. The following enjoyable program has been arranged for this occasion:

Festive March (Papini), violins—Master J. Gorbey, Misses M. Sessions, I. Miller, N. Hallinan, R. Betts, A. Talley, E. O'Farrell, A. George, J. Drilotton, E. Perez, L. Besler; cellist—Miss L. A. Cotton; Les Clochettes (H. Siewert), Misses N. Martinez, A. Milburn, R. Beach, M. Cesena, I. O'Brien, K. Egan, B. Shinkwin, C. McGowan, M. Sullivan, J. O'Connell, G. Wulf, E. Hicks, U. Johnson, E. O'Connor, M. Cullen; La Danza, op. 2 (W. A. Clymont), Misses A. McDonald, A. Sheehan, D. Schowkowitz, J. Burhans, M. Morris, I. Perez, E. Hallinan, C. Llantada, A. Barth, L. Geran; La Regata Veneziano (F. Liszt), Misses I. Walsh, M. Hickey, H. Llantada, B. Burns, L. O'Farrell; Violin Solo, Perpetuum Mobile (E. Severn), Miss J. Drilotton, accompanist, Miss P. Vetuske; Mazurka, op. 136 (L. Andre), Misses E. Parenti, M. McManus, E. Barth, M. McNamara, L. Llantada, M. Flynn, H. Ackerberg, G. Moran, N. McPhee, A. Hickey; Violin Solo—Valse Krogmann, Miss F. Ayres, accompanist, Miss R. Ayres; Il Trovatore (Verdi), Masters W. Flynn, L. Burns, D. Emmet, W. Ennis, Misses G. Farley, B. Wilks, V. Wieman, M. Carroll, M. Desmond, V. Nolan; Caprice Bohemien, op. 20 (O. Lebiere), Misses M. Arntz, V. Donohoe, B. Burns, A. Senner, P. Vetuske; Polka (P. Keller), Misses A. Osnato, J. Hamilton, V. O'Looney, M. McLaughlin, R. Ayres, M. Collopy, C. Coyne, E. Quinlan, M. Bazley, A. Guzman, A. Freeman, M. Richmond, B. Frieberg, D. Kain, G. Crowe; Les Papillons Dansant (A. Stone), Misses A. Armenio, E. O'Connor, K. Cunningham, M. Sojo, M. McLaughlin, V. Shedwell, W. Wilhelm, H. Schwindt, P. Vetuske, D. Smith; Rhapsodie No. 6 (F. Liszt), Misses G. O'Farrell, C. Sotomajor, M. Pyne, L. Drilotton, M. Sacre; Polonaise (Lichner), Misses M. Harrington, L. Joys, L. Duggan, E. Becker, N. Preston, M. Sojo, M. Brennan, V. Corsiglio, R. Evans, M. O'Neil; Violin Solo—Thals (J. Massenet), Miss E. O'Farrell, accompanist, Miss L. O'Farrell; Serenade d'Arlequin, op. 13 (G. Almayrack), Misses M. McManus, Z. Espy, E. Folan, N. McPhee, P. Vetuske; Piano Solo—Rhapsodie No. 12 (F. Liszt), Miss M. Miller; Chant du Rossignol, op. 21 (F. Filippovski), Misses L. Sweeney, K. Fitzpatrick, Th. Anderson, L. Drilotton, M. Fitzpatrick; Violin Solo—Czardas (V. Monty), Miss I. Miller, accompanist, Miss M. Miller; Piano Solo—Venezia e Napoli, Tarantella (F. Liszt), Miss L. Drilotton; Piano Solo—Fantasie (O. Cesano), Prelude (A. Koplow), Miss M. Sacre; Rigolotto (F. Liszt), Misses L. Drilotton, M. Miller, M. Pyne, C. Sotomajor, M. Seere.

Award of diplomas and gold medals to Miss L. Drilotton and Miss M. Miller for completing the course of music of the Immaculate Conception Academy.

GODOWSKY TO TOUR SOUTH AMERICA

Leopold Godowsky has been engaged for a South American tour of at least twelve weeks this summer. Mr. Godowsky will sail on May 20th. Mr. Godowsky's contract for South America calls for a minimum of thirty concerts. Some of the cities in which he will play are Rio de Janeiro, San Pablo, Santos, Montevideo, Buenos Aires, Rosario, Santa Fe, Parana, Santiago Estero, Tucuman, Cordoba, San Juan, Mendoza, Santiago and Valparaiso.

VIRGINIA WILES AT OAKLAND EBELL CLUB

By Alfred Metzger

The Ebell Club Auditorium of Oakland was crowded to the doors on Tuesday evening, February 14th, when Virginia Wiles, the refined young impressionistic interpreter, gave a complete presentation of the delightful classic Quality Street, in the form of a Valentine Day entertainment. We made the trip specially in spite of indisposition resulting from a fashionable adherence to the cold epidemic, and were surprised with the genuinely artistic character of the production. The entire performance exhaled an element of refinement and artistry both in the tasteful scenic investiture and the unusually versatile and realistic interpretative art of the young dramatic artist. Throughout the evening Miss Wiles riveted the interest of her audience, a feat far more difficult than anyone would realize who had not witnessed the performance.

It must be remembered that Miss Wiles interprets every character—male and female—in the cast. And in a graceful, unassuming, chic manner she changes her characters with lightning rapidity and nevertheless succeeds in accentuating their various relations in the play with almost startling versimilitude. She changes not only the quality of her voice—which remains always musical and resonant—but she changes the entire character of the person whose presence she assumes. And here she attains a feat of artistic legerdemain which we have never yet seen equaled.

This mental reading, as it were, of an entire dramatic performance—drama in miniature, as Miss Wiles calls it—is as ingenious, skillful and clever as it is novel, and we can not believe that a club whose members seek intelligent recreation can possibly forego the pleasure of engaging Miss Wiles for an evening of such surprising elegance of artistic performance as they have ever witnessed in the intimate surroundings of their club headquarters.

PRICE AND HILLMAN GIVE CHARMING RECITAL

On the evening of February 14th, two well known San Francisco singers gave their friends and admirers a revelation of their artistry. The joint recital took place in the ball room of the Fairmont Hotel which was unusually well filled and the enthusiasm displayed exceeded the accustomed amount. All who were familiar with the vocal talents of Mr. Hillman will agree that the few months of steady work with one or two of New York's foremost coaches has greatly benefited him. His progress and maturity is most astonishing and the work he did upon this occasion places him among our very foremost western artists.

Mr. Hillman's voice is a large one which he has at all times under excellent control and his breathing is so well handled that it enables him to sing phrases of unlimited length without the slightest marring of a splendid legato or tone quality. His mezzo voice phrases are most enchanting and he employs them most judiciously only when the proper occasion permits. Some of the best singing from a vocal as well as interpretative standpoint that Mr. Hillman did was Keel's Three Salt Water Ballads, Di Nigero's The Muleteer gave Mr. Hillman an opportunity of revealing his fine baritone voice in its full power as well as a temperament of warmth and dash.

Mrs. Price made a fine contrast vocally to Mr. Hillman for in her we found a more delicate and refined artistry. Her voice is not dramatic but most decidedly lyric. Its quality is sweet, clear and limpid and Mrs. Price knows how to color her tones to make her songs interesting. With unusual charm did she render Tschakowsky's Night of Stars portraying its tender exalted sentiment with graceful phrasing and spiritual expression. One might hope that Mrs. Price will lay more stress upon her enunciation for it would lend an additional character to her songs and also enable her listeners to receive the full message contained in the lyrics. Many singers feel that all the audience cares about is the melody, but since the modern compositions contain so little of that it is an absolute necessity to understand each word of the text in order to give the song its real value. I trust Mrs. Price will take these remarks not as criticism but in the kindly spirit that they are meant for she possesses much to be admired.

One of the real treats of the evening was afforded by Benjamin Moore who accompanied both Mrs. Price and Mr. Hillman. There was at all times a perfect unity of musical thought between the singer and himself while his playing was smooth and flowing. He subordinates the piano to the voice with the last degree of artistry which makes him an accompanist of rare attainments and value.

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At the Metropolitan, Miss Farrar in Louise, and Madame Galli-Curci as Traviata and Gilda were the high spots of the week. Andre Chenier, a novelty of last season, has been restored to the repertoire.

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Tuesday, March 28
LOVE OF THREE KINGS—Mary Garden, Muratore, Baklanoff, Lazzari—Polacco, Cond.

Wednesday, March 29
RIGOLETTO—Edith Mason, Pavloska, Lamont, Schwarz, Lazzari, Nicolay—Polacco, Cond.

Thursday, March 30
TANNHAUSER—Raisa, Van Gordan, Riccardo, Martin, Schwarz—Cimini, Cond.

Friday, March 31
JUGGLER OF NOTRE DAME—Garden, Dufranne, Lazzari—Polacco, Cond.

Saturday Mat., April 1
ROMEO AND JULIET—Mason, Muratore, Baklanoff—Polacco, Cond.

Saturday Night, April 1
JEWELS OF THE MADONNA—Raisa, Lamont, Rimini—Cimini, Cond.

Monday, April 3
LOUISE—Garden, Pavloska, Johnson, Dufranne—Polacco, Cond.

Tuesday, April 4
MADAM BUTTERFLY—Mason, Pavloska, Johnson, Rimini—Polacco, Cond.

Wednesday, April 5
NORMA—Raisa, Pavloska, Lamont, Lazzari—Polacco, Cond.

Thursday, April 6
SALOME—Garden, Muratore, Van Gordan, Lazzari—Polacco, Cond.

Friday, April 7
HOHEME—Mason, Pavloska, Johnson, Rimini, Lazzari, Dufranne, Daa—Cimini, Cond.

Saturday Mat., April 8
GIRL OF THE GOLDEN WEST—Raisa, Pavloska, Johnson, Rimini—Polacco, Cond.

Saturday Night, April 8
MONNA VANA—Garden, Muratore, Baklanoff, Cotruelli—Polacco, Cond.

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THE GRAND OPERA SEASON

When an opera repertoire announces such works as Tannhauser, in German, Amore Dei Tre Re, Girl of the Golden West and Norma, music lovers know that no small task has been undertaken by the operatic artists. Add to this great group a production of Louise with nearly forty named parts in the cast and it becomes apparent that the presenting organization is almost unlimited in its musical, scenic and costuming resources.

These operas and nine others are scheduled for performance at the Civic Auditorium here by the Chicago Opera Company, during the two weeks beginning Monday, March 27.

It will be the first time since pre-war days that San Francisco will hear Tannhauser in the tongue of its composer, Richard Wagner. The title role will be sung by Riccardo Martin, who for years was Caruso's chief rival for the leadership among the tenors of the Metropolitan Opera Co. Martin has achieved notable success with this part in Chicago and New York during the last season. Rosa Raisa, she of the wonderful dramatic soprano, sings the part of Elisabeth.



ROSA RAISA
The Noted Dramatic Soprano of the
Chicago Opera Association, in
the role of Aida

Tannhauser will be noteworthy also as one of this city's two opportunities to hear the great baritone, Josef Schwarz. His other appearance will be in Rigoletto, the role in which he created a sensation here last year.

Schwarz's singing of the Evening Star in Tannhauser at the Manhattan Opera House, New York, last week won him much praise from the Gotham critics. In fact, the entire production was such a success that it was repeated and drew crowded houses at both performances.

Girl of the Golden West and Norma are two more vehicles for Raisa's great singing and acting. The first named opera may properly be claimed by California as its own. Belasco, a Californian, wrote the book and produced the play. The scenes are all laid in California, ranging from Sacramento to the Sierra foothills. Fortunately, the opera is to be sung here in Italian as the easy-going language of the "days of gold" does not trip too lightly on the operatic tongue.

Puccini has declared that the best dramatic music he ever wrote went into Girl of the Golden West. This opera is sung everywhere to big audiences. In Italy it is the most popular of all operas. Whenever an Italian operatic season is lagging financially, the producers invariably

fall back upon Girl of the Golden West to mend their fortunes and it never fails. San Francisco will be fortunate in having Edward Johnson in the tenor role of Dick Johnson. This American tenor, who is known in Italy as Edouard Giovanni, was chosen by the composer, Puccini, to create the role at the first presentation of the opera.

Norma needs little introduction to music lovers. The impassioned melodies of Bellini have lived nearly a hundred years and probably will go on forever. Here is an opera for those who love sheer melody and beautiful choral singing.

Amore Dei Tre Re, in which Mary Garden, Muratore and Baklanoff make their first appearance of the local season, will be remembered for its tremendous musical power and for the acting of the principals. Garden is unforgettable as the flame-robed Flora. Muratore and Baklanoff have ample opportunities as the rival lovers while Lazzari, the basso, is world famous in the role of the blind king.

Charpentier's Louise, a story of Parisian garrets and Montmartre revels, is the opera in which Mary Garden was "discovered." She took Paris by storm with her singing and acting in that part and has been among the operatic great ever since.

The public seat sale of tickets begins on March 6, one week from next Monday, at Sherman, Clay & Co. In the meantime mail orders are being received by Manager Selby C. Oppenheimer.

LOIS STEERS A VISITOR

Lois Steers, the noted Portland impresario, who supplies the people of the Northwest with their principal attractions, was a visitor in San Francisco last week. The purpose of her visit was principally to attend a conference of Selby C. Oppenheimer and L. E. Behymer regarding the visit of artists to the Coast next season. Miss Steers expressed herself delighted with the success of the season soon to be past, and told us some interesting things regarding the Portland Symphony Orchestra. This organization, which made some modest beginnings a few years ago, is rapidly advancing toward its goal, and this year has engaged some distinguished soloists. Harold Bauer, one of the soloists, expressed himself greatly satisfied to Miss Steers with the orchestral assistance given him. The conductor is chosen from the Portland musicians and the people are giving the orchestra their loyal support. Until bigger financial backing can be secured the orchestra will continue to give twelve concerts, partly regular symphony concerts and partly popular events. The programs are representative and the audiences large and enthusiastic. Evidently the Portland Symphony Orchestra is filling a certain niche in the musical life of the city. Miss Steers is very optimistic regarding the next season, expecting that it will surpass any previous music season in her long experience as concert manager.

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Deposits	68,201,289.62
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,450,000.00
Employees' Pension Fund	371,753.46

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VOL. XLI. No. 23

SAN FRANCISCO, SATURDAY, MARCH 4, 1922.

PRICE 10 CENTS

CHAMBER MUSIC SOCIETY CLOSSES ITS SEASON VICTOR HERBERT SENSATION AT CALIFORNIA

With Myra Hess as Guest Artist an Interesting Program was Interpreted in Masterly Fashion—Large Audience Shows Its Enthusiasm by Insistent and Spontaneous Applause—Society and Mr. Hecht Have Reason to Feel Proud

By ALFRED METZGER

The Chamber Music Society of San Francisco closed its season of 1921-1922 at the Scottish Rite Auditorium last Tuesday evening, February 28th, with one of the most interesting and most successful concerts of the season. The guest artist was Myra Hess, the noted English pianiste, who thoroughly justified all the enthusiastic endorsements that heralded her coming here. Although we only had an opportunity to hear her in ensemble, still there was sufficient display of artistry and technical skill to detect the brilliant soloist even among the more subdued ensemble environment. Miss Hess participated in the interpretation of Brahms' Quintet, op. 34, F minor, for piano and strings. Personally we would prefer a more vigorous and masculine interpretation of the piano part of this quartet. But evidently Miss Hess has her reason for her own ideas in which she was joined by her audience. So we don't count in this instance.

When we say that we prefer a more masculine reading of the Brahms Quintet than Miss Hess gave us we do not mean that her attack and playing is effeminate. On the contrary it is very firm and solid. But for some reason, possibly an idea to endeavor to blend the piano tone with the strings, Miss Hess' playing appeared at times not quite clear, as if it were blurred with pedal effects. At times we could barely hear the piano. But we are convinced that these were conditions for which the artist possibly was not responsible. As far as we could ascertain Miss Hess is an artist of the highest rank, thoroughly imbued with the spirit of the finest musicianship, and constantly endeavoring to secure the very marrow of the meaning of a composition.

The members of the Chamber Music Society gave an excellent reading of this Brahms Quintet. It is a most difficult composition and requires the uttermost depth of emotional expression to bring it adequately before an audience. We thoroughly enjoyed the complete accord that reigned among the members of the society, and specially were we pleased with the virility and force with which they brought out the more "dramatic" episodes of the work. It was unquestionably a well thought-out, carefully rehearsed and thoroughly efficient reading of one of the finest chamber music compositions in the repertoire.

Although the Brahms Quintet was played with excellent taste and musicianship, we liked the Schumann Adagio from the A minor Quartet and the Schubert Quartet movement in C minor the best of the evening's presentation. Here the splendid lyric qualities of the Chamber Music Society were predominant. The four musicians sang like one individuality and the graceful, poetic and romantic phrases were negotiated with a uniformity of taste and unanimity of thought that could not help but make a lasting impression upon the hearer. Messrs. Persinger, Ford, Firestone and Ferner surely acquitted themselves in a manner worthy of a musician of the highest type.

The introductory number of the program we left to the last, for it was a novelty worthy of more than passing attention. We cannot say that we were overfond of this work. Specially the first two movements seemed overweighed with a langorous monotony of themes and ideas that appeared to change by force rather than natural evolution. In the last movements we found more interesting moments, specially as the melody and rhythmic accentuations were better defined here. While the work has numerous ultra-modern leanings, it cannot be called altogether an example of the ultra-mod-

ern school for the composer frequently travels along the path of his thematic development with rather conventional concessions. We find many beautiful moments in this work, specially in the andante expressivo movement, and the members of the Chamber Music Society gave it a most excellent reading.

In conclusion we wish to congratulate the Chamber Music Society of San Francisco, Elias M. Hecht, its founder, and Jessica Colbert, the manager, for the brilliant success of this season. We believe there is no chamber music organization in the world that could attract more people, enthuse larger audiences and give

Distinguished American Composer and Conductor Enthuses Thousands of People at Sunday Morning Concerts and Throughout the Week With His Effective Interpretation of Orchestral Numbers Including Selections from His Own Works

By ALFRED METZGER

The engagement of Victor Herbert, the distinguished American composer-conductor, at the California Theatre this week and next is beyond question a huge success. During the Sunday morning concert and four times each day Mr. Herbert leads the California Theatre Orchestra in an excellent program of representative compositions. Among these program numbers Mr. Herbert's own works are specially enjoyable. We like his conducting on this occasion even better than we enjoyed him during the Exposition. He belongs to those ever youthful geniuses who do not lose their mental or physical vigor as the years advance. It is a pleas-

ance and power. She is an artist of unquestionable standing and infuses her work with every ounce of effort and intensity, thus putting her very soul into her vocal expression. For this she attains the respect of her audience, who on this occasion gave her a hearty ovation, necessitating encores and repeated appearances before the footlights.

Herman Heller conducted several compositions in his usual vigorous manner, while Leslie Harvey played an organ solo conformant to the best principles of organ playing. Victor Herbert, as stated before, repeated his triumphs at every performance throughout the week, and not one of the least effective of the numbers on the program was a selection containing excerpts from his various comic opera triumphs. The California Theatre management is heartily to be congratulated for the idea of bringing Mr. Herbert out here and the genuine delight displayed by the audiences is sufficient reward for the management's good judgment in this direction.

Victor Herbert will again make his appearance at the California Theatre's Grand Sunday morning concert when he wields his baton over Herman Heller's orchestra tomorrow morning. Herbert will lead the orchestra in the playing of Triumph, from the suite Columbus. Columbus is an orchestral suite of Herbert's own composition in four movements, of which Triumph is the last. It depicts the last moments of suspense and eager expectation before the cry of Land! the triumphant ending expressing the final realization of Columbus' vision.

Herman Heller will lead the orchestra in three numbers, which will include Bachanale from Samson and Delilah by Saint-Saens; Cortege Nuptial by Burgmeier and Goldmark's overture, Sakuntala. The soloist for the concert will be Miss Marian Nicholson, violinist, who will offer Souvenir de Moscow by Wieniawski. Miss Nicholson is a native of San Francisco and has received all of her musical education in this city. For the past two years she has been studying with Louis Persinger and has already had much success before clubs and in concert.

The organ solo by Leslie V. Harvey will be Intermezzo and Valse Lente from Sylvia by Delibes.

EIGHTH SYMPHONY CONCERT

By ALFRED METZGER

As usual the Columbia Theatre was crowded to the doors last Sunday afternoon when the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the eighth popular concert of the season. As is natural on an occasion of this kind there wasn't a number which we had not heard before, and therefore an intelligent musical review becomes difficult, for the reason that we could only repeat what had been said once. The opening number, Rienzi Overture by Wagner, gave the new trumpet player, W. A. Thieck, a fine chance to display his rich, mellow tone and his fine shading. And the excellent musician took ample advantage of his numerous opportunities.

The Ballet music from Faust pleased a number of those in the audience and delighted because of its melodious richness and its terpsichorean limpidity. The Delibes Sylvia Suite gave enjoyment because of its delicacy of execution and fine accents, while the two Mendelssohn war-horses—The Spring Song and Spinning Song—sounded as ethereal as ever. Chabrier's brilliant and effervescent Rhapsodie Espagnole closed one of the most effective popular programs of the season.



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greater pleasure than the Chamber Music Society of San Francisco has given us this season. There are few communities that can present a thousand music lovers at a chamber music concert and San Francisco has reason to feel proud of its achievement and of the chamber music society itself. Those who did not attend this season certainly lack that musical responsibility which draws the dividing line between really musical people and the make-believe.

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ure to note his accentuation, his effective attainment of specially pleasing musical moments, and his fine sense of melodic flow and rhythm. Mr. Herbert's personality also appeals greatly to the people and he never fails to receive a genuine ovation concentrated by the unanimity of public enthusiasm.

Last Sunday morning Mr. Herbert conducted his own Irish Fantasy, a most difficult work, and the orchestra responded splendidly to the baton of the famous musician. It was an excellent interpretation of a splendid composition. The soloist of the event was Miss Viola Ellis, contralto, who sang a group of vocal numbers with fire and a voice of fine reson-

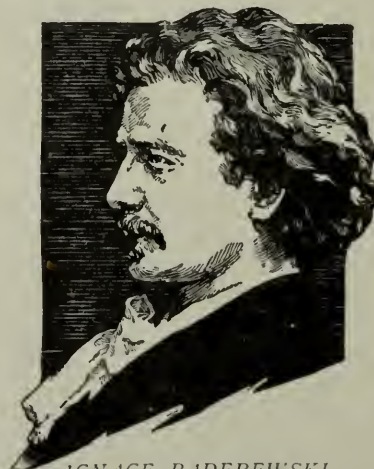
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Pacific Coast Musical Review

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TWENTY-FIRST YEAR

INTOLERANCE OF MUSIC CLUBS

In the issue of the Pacific Coast Musical Review dated February 18th there appeared an article from the pen of George Edwards which was headed "Standards and the Musical Club" and which represented Mr. Edwards's views in regard to certain organizations in California. No name was mentioned, and only those directly concerned with the affair could possibly have known which musical club was referred to. It was in this respect an absolutely impersonal communication. Mr. Edwards is entitled to the courtesies of the columns of the Pacific Coast Musical Review just the same as any one else who wishes to make a legitimate protest or endorsement as the case may be. And if a communication is untrue or based upon misunderstandings then the party referred to has a right to reply to such communication and the columns of this paper are open to such reply just the same as they were to the original communication.

That Mr. Edwards's articles appeared on the editorial page does not make the same less a communication to this paper signed by its writer, and since every journal publishes occasional contributions from the public, we do not see why the Pacific Coast Musical Review should not be permitted to use the same privilege. But evidently the Pacific Musical Society, which claims to have been the victim of Mr. Edwards's wit although he does not mention any name, does not concede a newspaper the right to open its columns to the public. Its Board of Directors regard the article as a personal affront, as a slanderous attack, and as vindictive persecution of their organization. The following letter addressed to this paper speaks for itself:

San Francisco, February 27, 1922

Mr. Alfred Metzger
 Editor Pacific Coast Musical Review
 Kohler & Chase Bldg.
 San Francisco, Cal.
 My dear Mr. Metzger:—

The Board of Directors of the Pacific Musical Society at its regular meeting on February 21st, 1922, passed a resolution requesting the return of its courtesy card and requesting that its subscription to the Pacific Coast Musical Review be cancelled at the expiration of its subscription (these are the exact words.—Ed.) This action was taken after due deliberation and full consideration of an article on the editorial page of the Pacific Coast Musical Review of February 18th, the contents of which, in the opinion of the Board is pernicious and slanderous.

The Pacific Musical Society has always held your paper in high esteem and has never known it to deal in personal matters of such a nature. The Board believes that you are both morally and legally responsible for this article and therefore the Board is justified in taking this action in the matter.

Sincerely,

BOARD OF DIRECTORS OF PACIFIC MUSICAL SOCIETY.

By Ethel Poole Morek,
 Business Secretary.

And now the Pacific Coast Musical Review must consider itself slapped on the wrist. If in future the concerts of the Pacific Musical Society are not recorded in these columns it is because the Board of Directors insisted upon return of its courtesy card, and so the young artists, appearing at these concerts and most of whom are paid very niggardly, are to receive less publicity, because the Pacific Coast Musical Review dared to publish a communication signed in good faith. Of course we regard this entire matter as a huge joke, and we trust that the next administration of the Pacific Musical Society will be less sensitive to criticism and more liberal and broad-minded than the present one.

THE SISTINE CHOIR TO VISIT HERE

Recent announcement that arrangements may be concluded to secure the permission of the Vatican in Rome to have the Pope's Sistine Chapel Choir come to the Pacific Coast, upon completion of the Australian tour, for fulfillment of which the world-famous choir is to leave Naples March 12th, has caused widespread interest in the possibility of the great Sistine Choir organization appearing in this city and other important centers of the West.

The Australian tour of the choir, which will be opened on Easter Saturday, April 15th, at Melbourne, will mark the first time in the 1800 years' peerless existence of this remarkable choral organization, that the Sistine Choir has left the European continent. Eight weeks' minimum will be spent in the Antipodes, with a maximum of fourteen weeks of appearances in the important cities of Australia.

Frank W. Healy of this city, who has been commissioned to submit to the Vatican for approval and acceptance, a list of influential music lovers of San Francisco, guaranteeing twelve Pacific Coast appearances of the choir, after its Australian appearances, must report the names of the guarantors by cable to Rome prior to the departure of the choir on March 12th. Acceptance of the list of underwriters would then be indicated by return cable from the Vatican.

Monsignor Antonio Rella, distinguished conductor of the Sistine Choir, has expressed the wish that the organization come to this country, before returning to Rome upon conclusion of its Australian tour, and to gratify this request of the noted director of the Vatican singers, as well as secure for the Pacific Coast such a remarkable musical achievement, Healy is now engaged in making up the list of guarantors and prominent music lovers that is to be submitted to Rome.

SOPHIE BRASLAU'S ART

Sophie Braslau, who will give a recital in this city at the Century Theatre on Sunday afternoon, March 12th, which will be her only appearance in San Francisco this season, must be regarded as one of Fortune's favorites. Braslau is the possessor of a beautiful voice, a contralto of the rarest quality, and she has worked with such zeal and intelligence that it is under as complete control and as willing and docile a servant as the voice of a coloratura soprano.

As evidence of the strides Braslau has made in the intellectual side of her work no better proof can be found than in the program she has arranged to sing in San Francisco. Thereon are found so many compositions of real merit and musical numbers of genuine importance that the list may be termed one of the most attractive program offerings of the season. French, German, English and Russian works, Bassani's difficult Cantata The Distant Beloved, and the everpopular Brindisi from Lucretia Borgia are outstanding features of the following complete list:

The Distant Beloved (Cantata for One Voice) (Bassani); Das Irdische Leben (Gustave Mahler), Wer hat dies Liedlein erdacht? (Gustave Mahler), Ewig (Eric Wolff), Die Verschwiegens-Nachtigall (Werner Josten), Weihnachten (Werner Josten); Vocalise (Song without words, Cry of Russia) (Rachmaninoff), The Classicist (Moussorgsky), Berceuse (Moussorgsky), Pain (Moussorgsky), The Storm (Moussorgsky); Se un giorno tornasse (Raspighi), Serenade (Grovelez), La Procession (Cesar Franck), Brindisi from Lucretia Borgia (Donizetti); The Lost Chord (Arthur Sullivan), Same Old Dear Old Place (Leslie Wilson), Ma Li'l Batteau (Lily Strickland), As We Part (McNair Ilgenfritz).

Ethel Cave-Cole will preside at the piano for Miss Braslau's recital.

Marvine Maazel, the brilliant young American pianist, who has made such an excellent impression since arriving in California a few weeks ago, gave three programs in Berkeley recently, each of which added to his already enviable reputation. These programs were as follows:

Twentieth Century Club House, Monday, February 6, 1922, at 8:15 p. m.—(a) Prelude G minor (Rachmaninoff), (b) Legende (Godowsky), (c) Hunting Song (Mendelssohn), (d) Warum (Schumann), (e) Toccata (Saint-

Saens); (a) Impromptu F sharp major (Chopin), (b) Scherzo B flat minor (Chopin), (c) Nocturne D flat major (Chopin), (d) Etude (Aeolian Harp Study) (Chopin), (e) Waltz E flat major (Chopin); March Militaire (Schubert-Tausig), Etude D flat major (Liszt), Rhapsody No. 6 (Liszt).

SEQUOIA LITTLE THEATRE

Willard Moore has organized a seven-piece string orchestra which will supply incidental and entr' acté music for the Sequoia Little Theatre, 1725 Washington street, when it opens with four one-act plays, Saturday, March 4th. Moore is a highly rated teacher of harmony, well known in the local field, as well as having a New York reputation. But though a professional musician, Moore has organized this orchestra only for the mutual aid of the musicians and the Sequoia Little Theatre. A performance will be given each Saturday and Tuesday evening throughout the month of March, with incidental engagements at some of the local clubs. The orchestra is composed of Mignon Marsh and Abraham Weiss, first violins; N. Pahlka, second violin; M. Shipperley, cello; J. C. Nicol, flute; Adele Marsh, piano; R. Efcamilia, bass. Moore will direct.

ELIZABETH SIMPSON'S BERKELEY RECITAL

A delightful recital was given at Elizabeth Simpson's Berkeley studio on Saturday afternoon, February 11th. This was the fourth of this season's series. An important feature of Miss Simpson's educational work is the training of teachers and an attractive part of the program was the playing of several talented young pianists who were presented by various members of her normal class. The balance of the program was very artistically interpreted by pupils who are studying under Miss Simpson's personal guidance. The program was as follows: Sonata (Mozart-Grieg), Miss Jaqueline Otto, Miss Simpson; Suite E flat (Bach), Miss Helen Merchant; March des Kobolds (Grieg), Miss Eleanor Chamberlain; Polonaise (Chopin), Miss Ruth Hoskinson; (a) Warum (Schumann), (b) Scherzo (Schubert), Miss Gladys Sibley; May Night, The Sea (Palmgren), Mrs. Richard Martin.

VASA PRIHODA AN INSPIRING VIOLINIST

Youthful Bohemian Virtuoso Holds Large Audience at Matinee Musicale Through His Intense Personality and Magnitude of Art

By Constance Alexandre

The Matinee Musicales have proven a great success. We recognized their true worth last season and again this year. The reasons are because Miss Alice Seckels has first of all given her subscribers a delightful list of artists on this series and then because the entire environment is artistic as well as informal. But I believe the friendliest audience toward the artist himself was that which gathered to hear Vasa Prihoda on the afternoon of February 27th. The entire atmosphere was laden with enthusiasm which knew no bounds. That Mr. Prihoda had the ability as well as personality to hold these people in such a high pitch of intensity is in itself a most remarkable feat. It is a well known fact that when a series of concerts attracts for its audience a large percentage of the elite, rather than members of the artists' colony, there is bound to exist a bit of restlessness as well as inattentiveness. Therefore, I repeat that Mr. Prihoda's personality was so keenly felt that scarcely a person left the Colonial Ball Room of the St. Francis Hotel until his last tone had faded into a mere nothing.

As the opening work Mr. Prihoda chose Beethoven's Sonata in A major, op. 47, known as the Kreutzer Sonata. It served to reveal the dexterity of his technic and the breadth and warmth of his tone. On the other hand Mr. Prihoda left something to be desired from an interpretative standpoint. He did not dissect all the passion and depth of emotion existing in the work. I am also inclined to believe that he was at a great disadvantage in this work by the overpowering of the piano. Otto Elsen may be an excellent pianist when playing solos, but as an ensemble player he has much to acquire. There is no sense in trying to produce the same amount of volume from the keyboard as a conductor would secure from a symphony orchestra. It simply can't be done and the result is that the pianist is bound to hammer as Mr. Elsen did and appear in an altogether different mood than the co-operative artist.

It was in the Symphonie Espagnole of Lalo's that Mr. Prihoda revealed his genius. He proved here that he possesses a temperament aglow with fiery heat and all the impetuosity of youth. As if this soul imbued with flaming colors had taken a sudden flight into ethereal regions, so did Mr. Prihoda's entire conception and nature change while playing Mendelssohn's On the Wings of Song. It was one of the most poetic and altogether exuberantly beautiful tonal renditions of this number that I have ever heard. Grace and ease as well as purity of execution were all displayed in Mr. Prihoda's performance of I Palpit of Paganini and La Ronde Lutin of Bazzini, which he gave as an encore. From the entirety of Mr. Prihoda's performance, I may state that he is one of the bright lights among the younger violinistic stars.

Miss Lillian Steeb, sister of Olga Steeb, is planning to leave for New York City, where she will do advanced piano work with Gallico. She is a pupil of her father, Karl Egon Steeb, and also studied with her sister, Olga Steeb, the well known pianist. Miss Lillian Steeb will return September 1st to resume her teaching activities.

MUSICIANS' CLUB GIVES FINE EVENING

Select Orchestra Under Direction of Victor Lichtenstein, With N. Schwarzman, Nathan Firestone and Lajos Fenster as Soloists Feature—Flute Quartet Proves Unique Novelty.

By ALFRED METZGER

A very congenial and representative number of prominent musicians and their friends assembled at the Musicians' Club headquarters on Saturday evening, February 25th, and listened to a program of unusual merit and interest. An orchestra consisting principally of men of the San Francisco Symphony Orchestra under the direction of Victor Lichtenstein played the orchestral parts to two concertos. One of these was the Correlli Concerto Grosso for two violins and orchestra and the other Concerto for 'Cello by Haydn. In the first named work Nathan Firestone and Lajos Fenster played the solo parts, while in the second concerto N. Schwarzman, recently arrived in San Francisco, and a 'cellist of surpassing skill and intellectuality, was the soloist. The orchestra included such excellent musicians as: Orley See, J. Willard, Julius Haug, Mr. Hutchison, Emil Hahl, Mr. Dietrich, Hother Wismer, J. Previali, N. Schwarzman (during the first concerto), Miss Beatrice Becker and Miss Arndt. This is hardly the place to publish an analytical and detailed criticism, inasmuch as it was a social affair. However, we can only say that Mr. Lichtenstein had the orchestra well in hand, proved himself an excellent musician and the soloists as well as orchestra played in a manner worthy of the finest traditions of the art. They well earned the enthusiasm they aroused.

A unique as well as interesting composition was a Rondo Capriccioso-Quartet for flutes, by Robert Russell Bennett, a noted New York composer and pianist. The composition belongs to the ultra modern school and consists of one movement which is full of those unique intricacies, modulations, cacophonics and similar adjuncts of futurism. The work was first produced in New York by George Barrere and later introduced in Boston by the Longy Club. This was its first performance in San Francisco. It has various elements of humor which are so obvious that they cannot be overlooked and indeed it requires mighty able flutists to overcome its various intricacies and difficulties. The following four musicians were fully competent to cope with this work: Anthony Linden, first flutist of the San Francisco Symphony Orchestra; Elias M. Hecht, flutist and founder of the Chamber Music Society of San Francisco; Willard Flashman, first flutist of the Tivoli Orchestra, and Ralph Shanis, solo flutist of Oakland.

The evening was closed with an interesting address on China by the Surveyor General of California, who visited that country as a member of the Chamber of Commerce tour. Quite a large number of members and lady guests were in attendance. However, the club membership does not take full advantage of these handsome new quarters. There ought never to be any extra seating space when an event of this kind takes place. There is no club in San Francisco that possesses the thoroughly professional instrumental talent contained in the Musicians' Club and the concert given the other evening practically without rehearsal was as fine a musical performance as one wishes to hear. The members of the Musicians' Club ought to be proud of their organization and should turn out in large number at all their functions.

MYRA HESS REVEALS LOFTY ART IN CONCERTO

Grieg Concerto Given a Most Brilliant Reading by Myra Hess, a Magnificent Piano Virtuoso—Orchestra Under the Baton of Alfred Hertz in Splendid Shape

By Constance Alexandre

The second symphonic program given for the young people of San Francisco took place at the Civic Auditorium on Thursday afternoon, February 23rd. The hall was crowded and the enthusiasm knew no limit. Mr. Hertz began with the Overture to the Marriage of Figaro of Mozart and the rest of his program included the Peer Gynt Suite No. 1 of Grieg and the delightful Overture to Weber's Der Freischütz. All were exquisitely done, showing our famous symphony conductor and his men in their very best form. Of the three orchestral numbers on the program I believe the children derived most enjoyment from the Peer Gynt music, particularly the episode entitled, In the Hall of the Mountain King. It may be helpful for the youngsters to thoroughly understand the music, if explanatory notes were provided with the programs. Then these young people would have known who Peer Gynt was and all about the suite.

Naturally, when a soloist is announced with the orchestra keen interest is manifested. On this occasion Myra Hess, the sensational English pianist, performed the Grieg Concerto and two works of Chopin, The Minute Waltz and the A flat major Ballade. The Grieg Concerto is in itself a most gratifying work for an artist to reveal her greatest gifts. It is tuneful, is imbued with the quaintest and most charming atmosphere of the north, with its peculiar intervals and chromatic scales that Grieg alone knew how to write in order to reveal the characteristic tunes of his native country. The phrases and themes are short, it is true, but they are melodious.

They are built upon the Folk Song of the Scandinavian country rather than upon the more modern major and minor scales. And if the music has its individual traits it certainly had at this performance an artist with rare individuality for its interpretation.

Miss Hess has everything in her favor. She possesses a tone that is firm, yet pliable, and it is always musical and of a singing quality. She has a complete control of dynamics and her phrasing is both skillful and intellectually musicianly. What is more, and aside from her technical powers and assurance, Miss Hess possesses a feminine nature. One feels when listening to her that the soul and heart of a very gentle and cultured woman is being poured forth. There is delicacy and refinement in her reading of Chopin which she played as if she loved the pieces of this venerable master. Miss Hess, too, possesses excellent judgment for she never tries to exaggerate in color effects, speed or power. She is an artist with unusual simplicity. One will have a long time to wait before hearing a woman with a more delightful personality which is felt throughout her entire artistry. Let us hope to hear Myra Hess in recital. I know she must have a great message to deliver.

LAURA FILER GRIFFING APPEARS IN RECITAL

A little girl with a dimpled and smiling face, appearing in socks and a dainty frock, made her bow before a large audience in the Italian Room of the Hotel St. Francis on Monday evening, February 27th. She did not seem to be handicapped with the fear of a first appearance. Children of eleven years of age hardly realize the importance of a debut nor are they apt to undergo the nerve-strain it usually calls forth. Little Laura Filer Griffing stood in front of this large audience as she would



MARLAN NICHOLSON

The Delightful California Violinist Who Will Be Soloist at the California Theatre Sunday Morning Concert

before her immediate friends in her home and with all the poise and assurance of one years older, she started her program with the Canzonetta of d'Ambrosio and Moszkowski's Serenade.

This youngster is astonishingly talented. The mere fact that she memorized an entire program consisting of De Beriot's Concerto along with shorter numbers is in itself a remarkable feat. She draws from her violin a tone of splendid volume and power enhanced by warmth. Her fingers are nimble and she places them with certainty. Her most obvious fault at the present time is an inclination to deviate from the pitch, which can easily be rectified if corrected at this particular period of her tuition. She is musically inclined and possesses a fine sense of rhythm as displayed in one of Kreisler's Viennese waltzes which she played as an encore. All in all I believe that Laura Filer Griffing is a name to be remembered for she no doubt will develop into a fine artist if she continues upon the avenue she is traveling. Only words of the highest praise are due to William F. Larala, who has so carefully and ably prepared this child, in her chosen field. He deserves the very heartiest commendation, for the excellence of his work manifested in Laura's playing.

The assisting artist on the program was Dorothy Raegan Talbot, who rendered excerpts from Lucia, and Er-

nani, and sang lyrics by Handel and Ardit. Mrs. Talbot has a voice of rare beauty of texture and crystalline clarity. Her coloratura is neatly executed and her phrasing is marked by elegance and taste. She, too, has a tendency to travel from the key which mars what would otherwise be exquisite vocalization. Her breath support is unusually well controlled and the many ornamentations existing in these songs of the bravura type were sung with grace. I do hope that some day someone will induce Mrs. Talbot to enunciate distinctly. I did not expect to understand the words of the Ernani or Lucia arias, but I did try my best to hear those of Home Sweet Home and Mighty Lak' a Rose.

At the piano for Laura Filer Griffing and Mrs. Talbot was that efficient and talented artist, Mrs. Cecil Hollis Stone. She is at all times dependable and a player upon whom the artist can always rely for colorful effects and ample support.

CONSTANCE ALEXANDRE.

Intonation

By JOHN WHITCOMB NASH

It is not an uncommon thing to hear singers of even national prominence sing "off-key." The condition is universally disliked, yet it is comparatively easy to prevent. True, the trouble is basic and wherever it exists one may know that the principles of vocalization have never been mastered. A singer who sings with the ear, whose vowels are equally resonated, and who understands the great principle of relaxation, will have no difficulty in accomplishing perfect intonation. Occasionally, one hears a singer whose work is so satisfying in this respect that the voice seems to melt and blend with the tones of the orchestra; in some cases actually taking on the characteristics of a flute or a 'cello.

All voices are more difficult to manage at the extremities of the range, but if the middle tessitura is satisfactorily developed, a study of the breath impulse and the necessary relaxation of tongue, jaw, and throat will soon enable the student to assume correct bodily conditions for free tone emission and thus insure good intonation.

Equalization of breath pressure is an operation which is consciously performed although it should be automatically controlled, and as a matter of fact it is one department of vocal development which calls for much practice; on the other hand, change of pitch is accomplished by mental demand, and we are absolutely unconscious of the working mechanism. The controlling agent in the former is muscular, in the latter it is the sense of hearing, and any unnecessary muscular action of either the throat, jaw, or body only handicaps the function.

The singer's habits should be automatic but they must be correct. In this respect it is fitting to draw attention to two incorrect ways of singing high tones which are very prevalent; these are the falsetto and the forced-up, throat-held tone which defeats its own purpose by taking all the singing or expressive quality away. Many so-called trained singers are guilty of one or the other of these pernicious habits. Cultured vocalism includes, as a primary requirement, an even scale of unobstructed tone, and it requires but little penetration to see that an even scale is impossible if either of these defects exist. The fundamentally correct tone is not difficult to discover for it is characteristic of the normal speaking voice, and when properly resonated it is the means as well as the object of development.

Many writers have presented their formulas on the printed page but vocal-tone is something to be listened to and can be studied only through the sense of hearing, and as far as the tone itself is concerned, demonstration seems to be the only practical method of reaching the pupil, who, by a process of reaction manages to duplicate the condition and incidentally the tone. No doubt the Bel Cantists of two hundred years ago would have been pleased to record their methods had it been in their power to do so.

Intelligent analysis seems to be the most valuable method of studying any art, and if we will concern ourselves with nature's demands, and the conditions thereof, and then apply them to acknowledged song values, vocal study is likely to be much more interesting and much more efficient than by any process of voice placement. Much of our vocal terminology is unsound but vocal teachers generally do not seem to feel the need of standardized uses of names such as may be found in a musical dictionary. "Head-voice" is a term one often hears, yet to some it may mean falsetto, to others, high resonance, and yet others may associate it with an imitation of a six o'clock whistle. Who can describe a "covered tone"? and we might go on.

Intonation is a term covering exactness in every detail of pitch, attack and release, vowel-color and movement; each of these must be given separate consideration. In fact, each merits much study and many chapters of discourse. The vital condition which is responsible for so many unsatisfactory singers, is not given nearly enough attention, especially in the early stages of vocal training. Many imagine they possess it, and it sometimes takes weeks and even months to bring them into a consciousness of its full meaning. I refer to RELAXATION, which, while not a positive voice-builder is a condition which must be thoroughly appreciated if the student's progress is going to be secure and substantial.

Johanna Kristoffy

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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OPERA LECTURES AROUSING INTEREST

The opera lectures that are to be given by Sydney Francis Hoben are causing a great amount of interest among many of the social set and vocal scholars as well. Already Miss Alice Seckels, who is arranging the series, has received a large number of subscriptions. The first of these lectures will take place at the Fairmont Hotel at three o'clock on the afternoon of Tuesday, March 7th. The subject for discussion will be the Jewels of the Madonna of Wolf-Ferrari and Mr. Hoben will give a dramatic version of the work with illustrations at the piano. On Friday afternoon, March 10th, Mr. Hoben will speak on Massenet's little operatic gem entitled *Le Jongleur de Notre Dame*. Wagner's Music Drama will be the topic of discourse on Monday afternoon, March 13th, and on Thursday afternoon, March 16th, Mr. Hoben will lecture on Bellini's *Norma*.

It is to be hoped that many other opera devotees will avail themselves of the opportunity of listening to this series. They will be both interesting and enlightening and those contemplating hearing the operas when given by the Chicago Opera Company this month certainly can not afford to allow such a privilege to escape them. Take this chance when you can for you may never again have the means of hearing these lectures as Mr. Hoben will give them.

FRANK W. HEALY ANNOUNCEMENTS

Manager Frank W. Healy will present the great pianist, Leopold Godowsky, in his farewell recitals for several seasons to come at the Scottish Rite Auditorium Tuesday night, March 21, and Sunday afternoon, March 26. Godowsky has arranged most interesting and comprehensive programs for these occasions. On Easter Sunday afternoon (April 16) Mr. Healy will present Fritz Kreisler, the most fascinating figure in the world of music, for his only recital here in five years. This and Kreisler's concert at the Municipal Auditorium, Fresno, Monday night, April 17, under Mr. Healy's direction, will be the only appearances of the great violinist in Northern California. After Kreisler Mr. Healy hopes to present the Sistine Choir from the Vatican, Rome. This choir, the most famous body of singers in the entire world, under the conductorship of Monsignor Antonio Rella, Maestro and Director of the Sistine Chapel Choir, an authoritative and sound musician of commanding and magnetic personality, is booked for a tour of Australia, commencing Easter Saturday, April 15. The mere announcement that the Sistine Choir may appear here has commanded the interest of musicians who appreciate that not only is the Sistine Choir comprised of the most beautiful voices to be found in the world, but that it sings the most beautiful compositions to be found in the world of literature. To bring the Sistine Choir to America is a stupendous concert project but due entirely to the fact that the proposed visit to America is "not a money-making proposition" it will only be necessary for Manager Healy to raise a guarantee of \$45,000 for twelve concerts on the Pacific Coast and His Grace, E. J. Hanna, Archbishop of San Francisco, R. M. Tobin, secretary of the Ilibernia Bank, and W. H. Leahy, proprietor of the Tivoli Opera House, and other conspicuous music lovers, Catholic and non-Catholic alike, have subscribed to the guarantee fund.

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STANFORD GLEE CLUB CONCERT

The Stanford Glee Club will give its San Francisco concert on Tuesday evening, March 7, at the Scottish Rite Auditorium. Mrs. Warren D. Allen, contralto, is going to appear as guest soloist. The student soloists with the Club will be Marsden Argall, '23, baritone, and Richard Malaby, '23, pianist and accompanist. Under the direction of Warren D. Allen, the University organist, the Club is going to present a program of the highest class of choral music. There are sixty-five men in the Club, the largest membership in the history of Stanford University, and never before has the institution known such a remarkable musical organization. The standards of the Glee Club are so high and they are being carried out so faithfully that the singing of this organization is a positive delight.

The program for the three concerts will include operatic selections from Verdi's *Ernani*, Gounod's *Faust*, and Bizet's *Carmen*; part songs by Sir Henry Bishop, Sir Edward Elgar, Palmgren, Huhn, Coleridge Taylor and others. The concluding number will be German's rollicking *Rolling to Rio*. A few numbers of amusing character will complete the choral part of the program.

Mrs. Allen is going to sing *My Heart is Weary*, from *Nadeshda* by Goring-Thomas and with the accompaniment of the Club she will do two of the quaint old Kentucky folk songs called *Lonesome Tunes*, arranged by Howard Brookway, also *Sydney Homer's Requiem*. Mrs. Allen's work as a concert singer is so well known in this city that her friends will look forward to her appearance here.

Mr. Argall will sing a group of songs and appear as the soloist in the *Toreador* song from *Carmen* which he sings with remarkable magnetism and artistry. Mr. Malaby will play a group of solos and as he is one of the most brilliant musicians that ever registered at the University, his assistance to the Club is invaluable.

OPERA SEAT SALE OPENS

Next Monday morning Manager Selby C. Oppenheimer will open the public seat sale for the coming engagement of the Chicago Grand Opera Company in the Civic Auditorium for two weeks beginning March 27 and ending April 8. Up to the present time, the advance mail orders received have surpassed in amount those which were sent in last season before the company arrived and there is every indication that the success of the coming season will equal if not surpass the record made last year.

To the six tenors already announced, Director General, Mary Garden, has added a seventh, Ulysses Lappas.



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The success of this Greek tenor in his appearances with the Company in New York were so great that Miss Garden decided to introduce him to the West. The two roles in which he particularly impressed New York audiences, those of Julien in *Louise* and Dick Johnson in the *Girl of the Golden West*, will be sung by him here. One of the operas in the repertoire which is awaited with particular interest is *Tannhauser*, which has not been heard here for many a year. Josef Schwarz, whose spectacular American debut in *Rigoletto* with the Chicago Company last season will long be remembered, will sing the role of Wolfram in the Wagnerian opera, and with him will be heard Rosa Raisa, Cyrena Van Gordon and Riccardo Martin. *Tannhauser* was sung by the Chicago Company in New York on February 8, the first production of opera in German since the war. The revival was unquestionably popular as it drew a full house.

Edith Mason, the American soprano who joined the Company this year, has proved to be one of the most popular members of the organization. The critical reception accorded her in New York was one that placed her beyond question in the front rank of prima donnas. Of her work in *Madam Butterfly*, H. E. Krehbiel wrote in the New York Tribune: "She made a charming creature out of Cio Cio San both musically and dramatically. She won the enthusiastic sympathy of the audience at once and held it to the end."

A complete list of members of this greatest operatic organization ever known to go on tour include the following artists:

Sopranos—Mary Garden, Edith Mason, Rosa Raisa, Margery Maxwell; contraltos—Cyrena Van Gordon, Irene Pavloska, Philine Falco; tenors—Lucien Muratore, Edward Johnson, Ulysses Lappas, Forrest Lamont, Riccardo Martin, Jose Mojica, Lodovico Oliviero; baritones—Georges Baklanoff, Josef Schwarz, Giacomo Rimini, Desire Deferre, Hector Dufranne; basses—Virgilio Lazzari, Edouard Coteuil, Constantin Nicolay, Salustio Cival. Principal conductor, Gioglio Polacco.

The repertoire for the two weeks' engagement of the Company is as follows: Monday, March 27, *Aida*; Tuesday, *Love of Three Kings*; Wednesday, *Rigoletto*; Thursday, *Tannhauser*; Friday, *Jugler of Notre Dame*; Saturday matinee, *Romeo and Juliet*; Saturday night, *Jewels of the Madonna*; Monday, April 3, *Louise*; Tuesday, *Madam Butterfly*; Wednesday, *Norma*; Thursday, *Salome*; Friday, *Boheme*; Saturday matinee, *Girl of the Golden West*; Saturday night, *Monna Vanna*.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, February 19, 1922.—Music will play a more important part than ever in the life of Hollywood, the beautiful suburb of Los Angeles. Plans for a summer season of the Philharmonic Orchestra at the "Bowl" are nearing completion. The Bowl is an open-air amphitheater, nestling in the Hollywood foothills. It is ideally endowed by nature, both as to scenic beauty and acoustic qualities. Fully forty thousand people can find accommodation, with available parking space for many hundreds of motor cars. The Bowl is easily accessible, situated off one of the principal streets, which are served with street car connections. Previous musical and dramatic performances have tested its possibilities as an art-center with surpassing success. Present proposals mention a series of forty concerts by an ensemble, numbering from 64 to 70 instrumentalists chosen from the Philharmonic Orchestra. This series of concerts is to open the first Tuesday in July, with programs daily except Monday. Arrangements to raise a guarantee fund of \$30,000 have been successfully launched by Mrs. J. J. Carter, F. W. Blanchard and C. E. Toberman, well known Hollywood citizens.

Ten thousand dollars already have been secured in Hollywood through the sale of one thousand ticket books, the latter including 40 tickets. This would enable season ticket holders to 25 cent admission while single admission will probably sell at fifty cents. A campaign is being organized to dispose of additional one thousand ticket books in Hollywood and the same number among Los Angeles music lovers, whereby the \$30,000 needed as a minimum guarantee are to be procured. This drive will open with a banquet to be held at the City Club, Thursday, March 2nd, where delegations from many prominent clubs will attend. All the financial responsibilities will be shouldered by a large Hollywood committee to be formed, while the management of the orchestra is to be undertaken by William Edson Strobridge, the present orchestra manager of the Philharmonic Orchestra. The latter organization as such does not participate in the negotiations for the summer season planned at Hollywood by Hollywood people. Details of the season are established only in a tentative manner. It is certain, however, that Walter Henry Rothwell, conductor of the Philharmonic Orchestra during the last two and present winter seasons, will not conduct the concerts. In fact, he is planning to spend the summer in Europe.

Rumor has it that Victor Herbert will direct the concerts. No confirmation nor a denial of the report could be obtained, although it was stated from well informed sources, that the conductor will be a man "internationally known for work of this nature." Similarly it has been admitted that once a week guest conductors will wield the baton, among them local artists and musicians "that have a special message."

Compositions by resident and western composers will be preferably featured inasmuch as they fit into the program schedule, it being implied that the offerings will be of lighter character, therefore will not include symphonies. So far it is planned to give a concert every evening at eight o'clock, except Monday and Thursday. Thursday will be children's program and played in the late afternoon, while the Sunday programs are to be devoted to sacred music.

Comprehensive improvements in the Bowl will be begun soon, including perfection of the seating arrangements. For this purpose a fund of \$5,000 is being set aside. Everything indicates a highly successful promulgation of the plans, which bid fair to be but forerunners for great music festivals at the Bowl, including open-air opera performances.

Reinald Werrenrath, who sang here twice under the Behymer auspices, made many friends, not only because of his lovely voice, but through his artistry. His programs were appealing and pleased all types of listeners. They ranged from the classics of the eighteenth century to the modern song, including serious and light favorites. Werrenrath has a naturally beautiful voice, splendidly developed in all registers. Unlike some of his famous Latin colleagues he uses charm of voice more as a means than that he considers it as the end. Thus his faculties of expression have full play and he is a master in that regard. Odd as it may sound, I admired particularly his singing of the "popular" numbers which he gave with appreciable artistic refinement, free from any attempt to please the gallery-gods.

Rising to the occasion of an exquisitely beautiful program, Schubert (E flat major, opus 125, No. 1), Franck, (D major) and Debussy (the andantino of opus 10) the Zoellner Quartet gave us beyond doubt one of the best played chamber music concerts of the season. Particularly in the Schubert they did ideal playing, style and timbre of tone being of that classic quality one thinks Schubertian. Their versatility was well established in the Franck quartet with its struggling, mystic quality. Here harmonic and thematic detail work left nothing to be desired. They were true interpreters of this, psychologically so deeply-grounded work. Franck demands mentality paired with poetic sense, and he found it in the Zoellners. Tonal finesse, delicacy of shading and coloring was foremost in the Debussy movement. Antoinette Zoellner received a special ovation for her excellent violin playing, but it was a tribute that was none the less meant for the quartet as an ensemble, for an ensemble they are in every sense of the word.

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time she reveals herself as an artist who wins strong effects with forethought as to vocal and interpretative detail. Thus her finely varied program offered a delightful survey of the vocally worth while, with every single group finding its characteristic keynote of style. Mme. Bollman, one feels, has a convincing conception of her selection, a faculty, which undoubtedly accounts also for her good direction.

Listening to Mendelssohn's eternally youthful melodies, as lasting in their charm as Shakespeare's Midsummer Night's Dream, I could not help but wonder how the general conception of genius changes as time goes on. I was thinking of young Erich Korngold, whose compositions, long before he reached the age of seventeen, at which age Mendelssohn wrote his incidental music, had been printed and circulated among the musical wiseacres by his well-known father, Julius Korngold, music critic of a Viennese daily. Felix was the son of a banker, if I remember well. Though his early fame did not rival that of Erich Korngold, whose opera Tote Stadt, had its American premiere at the New York Metropolitan lately, yet which of the two prodigies will be remembered longer? So far Korngold has proven himself little more than a fascinatingly gifted eclectic. Will he ever give us anything like the Midsummer Night's Dream music? He needs a much larger orchestra to express himself, than dear, young-old Felix did at any time, but he says less.

This brings me to the performance of the Mendelssohn work by our own Philharmonic, being a large, very large, and to my mind, too large orchestra for this airy music. Yet there were many moments when Mr. Rothwell subdued his numerous players to a delicacy of tone, specially in the Scherzo, which was admirable. I hardly think that the new seating arrangement, which unites all the violins on the left side, benefits Mendelssohn music. There was too much violin tone, though beautiful tone as it was. The woodwind section did lovely work in the Scherzo, and Mr. Paul Mattersteig's tuba tones added a thrillingly romantic timbre to the overture. It was a likable performance, though it might have gained with a wider elasticity of phrasing at times.

Sylvain Noack, concertmaster of the orchestra, won high honors in the B minor violin concerto by Saint-Saens, played by him with excellence in tone and technique. It was one of the most distinguished performances heard here, Mr. Noack's reading being one that combined elegance and forcefulness. Aside from slight tonal shortcomings in high positions of the first movement and regards interpretative quality which probably only a Frenchman can find for this typically French work, one found rich pleasure in the refined playing of this artist. Saint-Saens' concerto is one of great difficulty, so that the sweeping playing of the soloist in the first two movements was all the more impressive. There was a lovely sweetness in his rendition of the caressing Sizihieta of the second movement, while he showed impressive aggressiveness in the last movement, a rather patchy piece of music, in no wise on a level with the charm of the well developed first two movements. Mr. Noack showed a poise during the long concerto which bespeaks well his strong equipment as a violinist. Mr. Noack has always been noted for his artistry, but he succeeded to give more of his musical personality, than ever before, rousing his audience to warm applause after every movement of the long concerto, finally meeting with an ovation.

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Saint-Saens' distinctly symphonic score of this interesting concerto could hardly have been treated more effectively than was achieved by Mr. Rothwell, who seemed to enjoy displaying the vast detail of the score, while rendering an accompaniment of unsurpassed charm. The shading was greatly varied, but always fittingly reserved. The score includes many incidental solos, among which that for the oboe, played delightfully by Henri de Busscher, was one of delightful quality.

Little need be said about the symphonic poem by Theodore Dubois, entitled Intermede Symphonique de Notre Dame de la Mer. It is of semi-mystic quality, which shows the influence of Cesar Franck, as also of Wagner, in unmistakable manner. (Dubois in fact has done much to popularize Wagner in France.) This symphonic poem is evidently influenced by Tristan and Isolde, both in mood, harmonization and orchestration. The orchestra showed good tone quality.

Disappointing indeed was the performance of the Tannhauser Overture, which was asthmatic, "short of breath" in phrasing. It sounded heavy, which affected tone quality and lessened its dramatic appeal.

Mme. Catherine Shank, one of our most popular sopranos and teachers of voice, was chosen soloist for the coming Popular Sunday afternoon concert. She was heard in arias from Mozart's Marriage of Figaro and Gounod's Romeo and Juliet. The program selected by Conductor Walter Henry Rothwell embraced a wide variety of compositions containing both classic and modern works. These numbers included Polonaise from Eugen Onegin (Tchaikovsky); Symphonic Poem, Wallenstein's Camp (Smetana); Intermezzo (Pierne); Funeral March of a Marionette (Gounod); Valse de Concert (Glazounow); and the Prelude, Die Meistersinger (Wagner).

February proved a busy month for the Philharmonic Orchestra, with one symphony concert in San Diego, one symphony concert in Santa Barbara, one in Pasadena, a school concert at the Auditorium, in addition to the Popular and Symphony concerts here and due daily rehearsals.

Mme. Estelle Heartt-Dreyfus, contralto, assisted by Grace Andrews, accompanist, appeared in an all-Spanish program of her own in San Diego last week. The popular contralto will sing her selections in the original Spanish version, preceding them with those English translations and interpretations which have lent such uniqueness to her appearances. The program consists of sixteen numbers, devoted to folk and art songs.

Edgar Hansen, gifted coach and accompanist, is studying with Conductor Don Philipini and Mme. Suzanne Lehman, operatic soprano, for the purpose of widening his repertoire of the vocal, pianistic and orchestral literature.

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Mme. Alma Stetzler, well known soprano and vocal coach, is inaugurating a series of weekly studio recitals, beginning March 9th. The opening recitals will be devoted to the study of the Russian vocal literature. Three of her artist pupils, Pauline King, Vivian Saunders and Georgia Stark, offered a charming program during the reception given recently by W. J. McClosky, noted portrait painter. Miss Naomi Hoffman, who scored such a success as Santuzza during the production of *Cavalleria Rusticana* by Mme. Stetzler's opera class, has resumed her studies with Mme. Stetzler after a vacation spent in Salt Lake City. Miss Saunders was successfully heard at a musicale in the Kantz Art Gallery and gave a program at the Government Hospital in Sawtelle.

Monday evening, February 27th, the Zoellner Quartet brought to a close their brilliant series of chamber music concerts at the Ebell Club. This was the sixth recital in the series. A program in keeping with the high standing of these artists had been announced for this concluding concert. The Zoellners had as assisting artist Homer Grunn, the well known pianist, who played with the Zoellner Quartet the Schumann quintet. This work has not been played in Los Angeles for several years. A detailed review of this event will appear next week.

May Macdonald Hope, pianiste of the Los Angeles Trio, announces that the next program has been postponed until April 4th, when we shall hear a piano quintet by Harold Webster, who enjoys the distinction that his music is beyond the editorial desires of our publishers. Webster makes the "mistake" of writing music which, in the minds of our music publishers, does not meet their requirements, whatever these may be. However, it has a distinct message of its own, and we shall look forward to listening to his muse.

Thursday evening, March 9th, Mme. Estelle Heardt-Dreyfus, whose vocal art and interpretative personality have won her a place in the heart of discriminating listeners, will give her annual Los Angeles recital at the Gamut Club Auditorium. San Diego has just heard her and evidently with great delight. Mme. Dreyfus has chosen with that keen artistic discrimination of hers when she invited Emile Ferir, the "king among viola players," to be her associate artist. Mr. Ferir will play several solo numbers, including his lovely *Songe*, a suite by Atilio Ariosti (a 16th century composer), and another work of his own, *The Fiddler*, which is new to Los Angeles. He has written several viola obligati to Spanish songs which Mme. Dreyfus renders with such rare understanding. Being of Spanish descent Mr. Ferir could probably more than any one else enter into the spirit of these melodies which the singer culled from the treasure house of folklore and more developed art when passing through the land of the Dons last year. Her program includes songs by Bettinson, Stanford and Harty, Strauss, Brahms, Wolf, Moussorgsky, Nunez-Robres, Calverdi, Manuel de Falla and Callejo, ranging from the old-fashioned British folk melody to those of Spain, including Russian, German and Spanish art songs and ballads. As usual, Mme. Dreyfus will be assisted by Grace Andrews, the pianiste, who has shared in so many of her recent successes.

Music at the Theatres

At Grauman's a European program was rendered with the usual appeal these Sunday morning musicales have to constantly large audiences. Conductor Guterson summed up the best in Maesenet's *Thais* during an arrangement of his own, directing it with warmth and dramatic force. Three smaller numbers by Chopin, Marchetti and Rubinstein portrayed the romantic mood of the old world with finesse. The musical highspot of the program was reached in a novel arrangement from Grieg's second violin sonata, the principal theme being rendered by four solo violins with orchestral accompaniment. Strauss' waltz, *Wine, Women and Song*, had just the right Viennese fervor under the Guterson baton.

Adele Marcus, pianiste, filled a well merited return engagement, giving a brilliant reading of the Chopin *Polonaise in A flat*. This young pianist has the making of a worth-while musician. Owing to the illness of Armen Tokatljan, the tenor scheduled to make his local debut, Miss Pauline Drenske, soprano, substituted for him. Her *Manon* aria and *The Brilliant Bird* by David brought her warm applause. Her voice possesses sweetness and clarity, as well as technical ease. For next Sunday's program Sid Grauman announces the *Eroica* Symphony and the *Egmont* Overture by Beethoven.

At the California—Conductor Elinor gave a splendidly varied program, reaching from the popular classics to the classic popular, being Berlioz *Racoezy* March and charming medley of Italian airs, most pleasingly arranged. The *Racoezy* March revealed more than any

thing else the musical strength of the ensemble who played it with clan and aplomb. Elinor's very soul lives in the hauntingly melodious Italian tunes which literally "brought down the house," thanks also to the fine work of the strings and woodwind sections. Kentucky Blues added a touch of syncopation in which the California Orchestra does rather unique work.

For the near future Conductor Elinor promises an interesting array of standard overtures, which will please his audiences undoubtedly, for these will give him occasion to demonstrate his dramatically inclined directorial abilities.

The Philharmonic Trio, which consists of three very well known and excellent artists, namely, Orley See, violinist, Wenceslas Villalpando, 'cellist, and William Caruth, pianist gave a program for the College of the Holy Names in Oakland on Friday afternoon, February 24th. The excellence of their performance earned for them a well deserved triumph and the trio rendered the Beethoven Trio, op. 1, No. 3, and the lovely Arensky Trio. Orley See gave a group of solos including the Prize Song from Wagner's *Die Meistersinger*, Brahms' *Hochstein A major Waltz* and the *Romance* and *Finale* from Wieniawski's *D minor Concerto*. In all of these solos the faultless execution of Mr. See was observed along with his clearly defined interpretations. Those in attendance manifested very distinctly their appreciation by enthusiastic applause.

MERO-FANNING JOINT RECITAL

An unusual recital event is scheduled as the next number of the Alice Seckels' Matinee Musicales, when in the Colonial Ballroom of the St. Francis Hotel on Monday afternoon, March 20th, Selby C. Oppenheimer will present Yolanda Mero, the famous Hungarian pianist, and Cecil Fanning, the popular American baritone, in joint recital.

Madam Mero's art has endeared her to American audiences and she is easily the foremost of present-day exponents of pianoforte of the gentler sex. It is claimed she combines the delicacy of her sex with the power of masculinity, and, that in her interpretations of the big Liszt Rhapsodies, she stands peerless. Madam Mero has also been loudly commended for her artistic readings of Beethoven and Chopin, as well as her clear understanding of the more modern compositions of Debussy and his conferees. In this recital Madam Mero's share of the program will include an interesting Chopin group and works by Brahms, Rachmaninoff, Debussy and the Second Liszt Rhapsody.

Cecil Fanning is one of the genuinely important developments in American music. He is an artist of consummate skill with a vocal equipment on a par with the world's greatest. Fanning enjoys a popularity extending the length and breadth of the North American continent and stretching over the broad Atlantic, where British and Continental triumphs have readily fallen to his lot.

The combination of these two artists on one program should serve to create one of the most interesting musical afternoons of the season.

GALLI-CURCI PROGRAM

Only the intimate friends and acquaintances of Galli-Curci are aware of the versatility of the diva, who has taken the musical world by storm. It is not generally known that the charming singer, who will appear at the Exposition Auditorium in San Francisco on Sunday afternoon, March 19th, under the management of Selby C. Oppenheimer, is a gifted pianist, a fluent linguist, an authority on Italian literature and a charming conversationalist. Withal, she is most modest and unassuming, and does not believe in the sincerity of the so-called "artistic temperament." She is a sane, simple, human person, a serious artist, first and last.

Her versatility is indicated in a rapid survey of her career. When she was four years old, the great Mascagni heard her play the piano and advised her to study hard. At sixteen she had taken prizes in piano and harmony at the Milan Conservatory, and was able to support her family by giving lessons. Then it was discovered that she had a voice, she taught herself, and, after many rebuffs, Galli-Curci made her debut in Rome at the Constanzi Opera House in Rigoletto. It may be interesting to note that for this performance she received only \$6.25. Besides her interest in the piano and in singing Galli-Curci was an ardent student of languages and literature. She took highest honors as a linguist at the International Institute of Languages, Milan, and first prize in literature at the Liceo Alessandro Manzoni. She sings in six languages—English, French, Italian, Spanish, German and Russian.

Seldom does a great singer excel in the concert field as well, but Galli-Curci has proved that she is equally at home in either. In both coloratura and lyric roles she has won success, and as a singer of ballads she is second to none. Galli-Curci will present an unusually interesting program at the San Francisco recital. With her husband, Homer Samuels, at the piano, and Manuel Berenguer assisting as flutist, the following numbers are included in the offering: *Deh più a me* (Old Italian), *Benoncini*, *Quel ruscelletto* (Old Italian) (Paradisi); *Comme autrefois*, from *Pechens de Perles* (Bizet); *Echo Song* (with flute) (Bishop); *Nuit d'etoiles* (Debussy); *Tarantella* (Rossini); *Roses d'hiver* (Fontenailles); *Hymne au Soleil*, from *Le Coq d'Or* (Rimsky-Korsakoff); *Romance* (Gaubert); *Autumn leaves a'whirl* (Samuels); Mr. Berenguer: *A Widow Bird Sat Mourning* (Treharne); My Shadow (Samuels); *Down in the Forest* (Ronald); *Mad Scene* from *Lucia* with flute) (Donizetti).

Galli-Curci tickets are now on sale at Sherman, Clay & Co.

THIRD POPULAR MUNICIPAL CONCERT

The Auditorium Committee of the Board of Supervisors has planned a very attractive and high class program for its third popular concert, to be given at the Exposition Auditorium on Thursday evening, March 16. For the first time in the United States a municipality will place its official endorsement upon chamber music, and will present the Chamber Music Society of San Francisco in a number of selections. In Europe many chamber music organizations are backed by various cities, but in America they have had to depend upon public spirited citizens for their support.

The local Chamber Music Society, founded by Elias Hecht, is the leading organization of its kind in the West and is now in its seventh season. Its personnel is of the best, consisting of Louis Persinger, the musical director and first violinist; Walter Ferner, the distinguished violoncellist; Louis Ford, second violinist and an American artist of distinction; Nathan Firestone, one of the best violists in America, and Elias Hecht, one of the first ensemble flutists of America today. In addition to quartet numbers, there will be solos by Louis Persinger and Walter Ferner.

The vocalist of the evening will be Florence Macbeth, America's foremost coloratura soprano, and long a prima donna of the Chicago Opera Association. Her many successes last year were crowned with an ovation at the Manhattan Opera House, New York, seldom witnessed. The great audience was literally taken by storm by her appearance in *Hamlet* and thousands of her admirers remained until no less than twenty curtain calls had been taken. Even then the audience refused to go until Miss Macbeth appeared in a stage box and sang *Annie Laurie*. In one of her selections Elias Hecht will play a flute obligato. The third item of this opulent evening will be a group of solos on the great municipal organ by Uda Waldrop. Prices will be popular, reserved seats being 50 and 75 cents and \$1, and they will be on sale at Sherman, Clay & Co.'s Monday morning, March 13th.

SYMPHONY CONCERTS

At tomorrow afternoon's symphony concert in the Columbia Theatre Louis Persinger will appear as soloist with the San Francisco Symphony Orchestra under the direction of Alfred Hertz, performing the *Symphonie Espagnole* of Lalo. The present season is Persinger's seventh as concert-master and assistant conductor of the Symphony Orchestra, he having previously held similar positions in Brussels and with the famous Berlin Philharmonic Orchestra, and his solo appearances are always eagerly looked forward to by San Francisco music lovers.

Another feature on this week's program is *Sargasso*, a new symphonic poem by Edward F. Schneider, the well-known San Francisco composer and teacher. Mr. Schneider is ranked among California's foremost composers, having written the music for two of the Bohemian Club "Grove Plays," besides numerous other orchestral and piano compositions. The symphony announced for tomorrow's concert is the *E flat Major* of Mozart.

The popular concert to be given next Sunday, March 12, will present another attractive list of light numbers, two of which are new in the repertoire of the orchestra. These are the *Jubel Overture* of Weber and *Duparc's Aux Etoiles*, the latter to be given for the first time in San Francisco. Other items announced are the *Dance Macabre* of Saint-Saens and *Bizet's L'Arlésienne Suite*, while the second half of the program will be devoted to works of Richard Wagner, and will include the overture to *The Flying Dutchman*, *Dreams and Albumleaf* and the *Introduction* to the third act of *Lohengrin*.

Arrangements have just been completed by the management of the Musical Association for the appearance of Yolanda Mero as soloist at the pair of concerts to be given March 17 and 19. Miss Mero, who has been termed by critics as "the greatest of women pianists" will be heard in the Liszt *A Major Concerto*, a splendid work for the display of the dazzling technique and tonal control with which she is gifted.

Eula Grandberry, the talented and most delightful soprano soloist, finds herself very busy these days filling engagements at various clubs and other organizations. With each appearance Miss Grandberry meets with a veritable triumph for her vocal attributes are those which make her a favorite with the public. Combine these with a charming personality and you have the keynote of her success. Recently Miss Grandberry has become identified with the University Extension Course. She sang at the California Club and at the Credit Men's Association. Miss Grandberry was the soloist at Trinity Center with the New World Orchestra under the baton of Mr. Von Hagel, and appeared on the program which Mr. Von Hagel gave for the Rock Ridge Club in Oakland. This program was in the form of a lecture entitled *Women in Music*, and Miss Grandberry illustrated the discourse with appropriate songs. Miss Grandberry also sang this season for the Pacific Musical Society gave a recital with Len Barnes and Lincoln S. Batchelder at the Mill Valley Club.

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MINETTI PUPILS APPEAR WITH ORCHESTRA

Well Known Orchestra Director, Violinist and Pedagogue, Gives Novel Concert—As Far as Known
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Giulio Minetti has the satisfaction to know that he gave the most unique and most interesting recital of violin pupils held in San Francisco so far, inasmuch as the Minetti Orchestra participated, and at the same time accompanied several of the students in solos. It is the only instance known in this country of a concert given by violin pupils with an orchestra consisting mostly of pupils. The Minetti Orchestra played better on this occasion than we have heard it for a long time and this means a great deal. It interpreted such compositions as Prelude in G minor (Rachmaninoff) and La Zarzuela (Lacome) with that adherence to the conductor's authority and excellence of ensemble and intonation which has made so many friends for this well established organization.

Miss Josephine Finell played the first movement from B minor Concerto No. 24 by Viotti with fine style and appealing cantabile effect. Her tone is smooth and even and her technique well developed. Miss Eunice Jurgens played Svensen's Romance and Schubert's The Bee. The former (with string accompaniment of the orchestra) she interpreted with excellent shading and grace and the latter was imbued with brilliancy of technique and splendid accents. Miss Gladys Waibel distinguished herself by a brilliantly rendered interpretation of Wieniawski's Romance from the D minor concerto. She had a splendid orchestral accompaniment here by the Minetti Orchestra. Miss Waibel earned the enthusiastic ovation she received at the conclusion of this number, for in technique, expression and phrasing she proved herself worthy of success.

Miss Mary Rixford, piano, Emmet Rixford, violin, and Henry Rixford, cello, played andante Allegro all' Ungherese with excellent taste, pleasing ensemble effect and uniformity of expression. The Minetti Orchestra, with cello obligato by Miss Ada Conlin, gave a delightful rendition of a Melodie by Friml. Mrs. Margaret von Shraeder distinguished herself by interpreting De Beriot's Scenes de Ballet in a craftsmanlike manner, showing excellent training and adaptability. Mrs. Edith L. O'Brien played the piano accompaniments very judiciously, showing much taste and co-ordination to the soloist.

The big feature of the concert, however, was Miss Harriet French's interpretation of two movements from the Mendelssohn E minor concerto in which the Minetti Orchestra played the accompaniment. Miss French here showed unusual mastery of the violin. Her even, fine, well modulated tone, her artistic poise and assurance, her well developed technical resources, and her fine insight into the musical values of the composition, combined to make this number of the program a source of the most unalloyed delight. Miss French is certainly a splendid young musician who has been well trained. The Minetti Orchestra played the orchestral part with fine nuances and with accurate adherence to the ensemble effects, never drowning the soloist. Mr. Minetti and his students and orchestra are entitled to the warmest congratulations for the unquestionable artistic triumph of this event.

SECOND STUDENTS' CHAMBER CONCERT

The second of a series of Students' chamber concerts which are being given at Scottish Rite Auditorium under the management of John C. Manning, director of the Manning School of Music, will take place on Friday evening, March 10th. The first concert took place on February 10th and proved an unqualified success. These concerts are of educational value and are planned particularly for students; but all lovers of chamber music will find in these concerts music of the highest order, that will not require a mental strain to understand.

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Among the features at these concerts must be included the interesting explanatory remarks by Mr. Manning which always say the right thing and never occupy more time than absolutely necessary.

At this second event a program of folk songs and folk music has been prepared and will be interpreted by Gustav Walther, celebrated Belgian violinist; Frank Carroll Giffen, tenor; Mrs. Ellen Page Pressley, soprano; Luther Marchant, baritone, and Mrs. Vincent de Arrillaga, soprano—surely a splendid array of artists. The price of tickets for single admission is one dollar, and those who wish to subscribe may obtain a ticket for the entire series for one dollar. Tickets are on sale at Arrillaga College of Music, 2351 Jackson street; Ada Clement School of Music, 3435 Sacramento street, and Manning School of Music, 3242 Washington street.

ALCAZAR

The Night Cap, an absorbing mystery comedy, which is now being presented by the original company and enjoying an extended run in Chicago, will be produced beginning next Sunday afternoon, March 5th, at the Alcazar for the first time in the West. It is a cleverly conceived play on the type of The Bat, and said to be far more amusing and to contain even more startling surprises than that entertaining bit of drama. It has also been likened to The Seven Keys to Baldpate, by some of the reviewers, and all have been a unit in acclaiming it one of the really worth while hits of the season. One puzzling incident follows another in rapid sequence and even the explanations of the strange developments that occur, are, themselves, tinged with mystery and thrills. Indeed, so intense is the action that the audience is kept continually on the anxious seat and the frequent interjection of a ludicrous incident is welcomed. The fun is of the sort to keep the spectator in a state of almost constant laughter and is present throughout the three acts.

Local theatregoers would miss The Night Cap altogether but for the good fortune of Belasco & Mayer in obtaining it for release while it is still on tour. It was written by Guy Bolton and Max Marcin and originally produced at the 39th Street Theatre, New York, last August. In the local presentation Dudley Ayres will be seen in the principal role. It will be his 90th week at the Alcazar. In the cast will also be Brady Kline, Ben Erway, Charles Yule, Anne Brynnan, Emily Pinter, Ned Doyle and Frederick Green. This week Dudley Ayres is having an opportunity to star in Old Lady 31, a charming comedy, which is attracting crowds to the Alcazar. Gladys George also has a good role and the other members of the company are agreeably cast.

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Wednesday, March 29
RIGOLETTO—Edith Mason, Pavloska, Lamont, Schwarz, Lazzari, Neulay—Polacco, Cond.
Thursday, March 30
TANNHAUSER—Raisa, Van Gordan, Riccardo, Murtin, Schwarz—Cimlin, Cond.
Friday, March 31
JUGGLER OF NOTRE DAME—Garden, Dufranne, Lazzari—Polacco, Cond.
Saturday Mat., April 1
ROMEO AND JULIET—Mason, Muratore, Baklanoff—Polacco, Cond.
Saturday Night, April 1
JEWELS OF THE MADONNA—Raisa, Lamont, Huml—Cimlin, Cond.
Monday, April 3
LOUISE—Garden, Pavloska, Johnson, Dufranne—Polacco, Cond.
Tuesday, April 4
MADAM BUTTERFLY—Mason, Pavloska, Johnson, Huml—Polacco, Cond.
Wednesday, April 5
NORMA—Raisa, Pavloska, Lamont, Lazzari—Polacco, Cond.
Thursday, April 6
SALOME—Garden, Muratore, Van Gordan, Lazzari—Polacco, Cond.
Friday, April 7
BOHEME—Mason, Pavloska, Johnson, Huml, Lazzari, Dufranne, Dun—Cimlin, Cond.
Saturday Mat., April 8
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UNIVERSITY SYMPHONY CONCERT

In pursuance of its established policy of giving the students of the State University and the communities surrounding San Francisco the best in orchestral music, the San Francisco Symphony Orchestra will give four concerts in Harmon Gymnasium, University of California, March 1, 8, 15 and 22. This venture out from San Francisco is sponsored by the Greek Theatre as a part of its program of bringing to the East Bay the best in art, music and dramatics which the resources of the West offer.

The program this year will be carefully selected to appeal to the taste of the majority of the subscribers. A census has been taken of the members of the chief musical organizations of Berkeley and of the past subscribers to the concerts, from which it was ascertained that the great majority wish a semi-popular concert. This means a combination of one symphony with the more popular forms of good music. Curiously enough, the overwhelming vote was for the semi-popular type of program and not for the wholly "pop" concert. About one-tenth of the persons voting desired a full symphony program.

"It is the desire of both the Greek Theatre and the San Francisco Symphony Association to make these symphony series a permanent feature of East Bay life," says Sam Hume, the director of the Greek Theatre. "But this means that they must be supported by subscription memberships to the number of at least eighteen hundred or two thousand. At present there are not half that number of subscribers. The price is so low—\$3.25 for the four concerts—that it can be only lack of information about the series that prevents the San Francisco Orchestra receiving the welcome which it deserves. The support which Berkeley has given these concerts suffers when compared to the support of Palo Alto, a town of only five thousand population, where sixteen hundred subscribers regularly support a season of five concerts."

"The low price at which we are offering the concerts," Mr. Hume said further, "is not an indication that the standard of performance will be any less artistic than the Orchestra gives in San Francisco, where the charge is almost three times greater for four concerts. The reduction is made possible by the facilities which the University can offer free to the Orchestra, for which it has to pay in San Francisco, and to the fact that the Orchestra Association is willing to play in Berkeley at a considerable loss."

The program this year will include: The Symphony No. 1, C major (Beethoven); Symphony No. 2, D major (Brahms); Overture to the Flying Dutchman (Wagner); Symphony No. 6 (Tchaikovsky). The popular selections will include the Peer Gynt Suite, by Grieg, Ballet Suite from the Cid by Massenet, Scheherazade, by Rimsky-Korsakov, and the Nutcracker Suite by Tchaikovsky.

Uda Waldrop has much reason to feel gratified to know that John McCormack, the celebrated Irish tenor, has been singing his song, Sweet Peggy O'Neil, on all his programs during his Eastern engagements this season. And in addition to this distinction the March list of Victor Talking Machine records includes this song as sung by McCormack. The words of the song are by Joseph D. Redding. We know of no other California composers whose work is being sung on the regular McCormack programs this season, or any other. Mr. Waldrop's friends will be glad to hear of his good fortune, for to have McCormack sing a song means a big sale throughout the United States.

Miss Marion Frazer's piano class held its meeting on Tuesday, February 21st, at the residence of Mrs. George Uhl, 1188 Lombard street, and the program presented on this occasion in the usual artistic manner was as follows: Bourée (Bach-Saint-Saens), Eva Rittigstein; Solfegietto (Bach), Hunting Song (Schumann), Goldie Shoster; Claire de Lune (Debussy), Eileen Fealy; Reverie (Richard Strauss), Waltz E minor (Chopin), Mrs. George Uhl.

Zanette W. Potter presents Katherine Coolidge, soprano, and Luther Marchant, baritone, in a song recital at the Rose Room of Hotel Oakland on Tuesday evening, March 7th. Mrs. Coolidge is a brilliant coloratura soprano and a pupil of H. B. Pasmore. The program will include compositions by Mozart, Ferrari, Duparc, Lalo, Hindach, La Forge, Alvarez, Puccini,

Fourdrain, Bemberg, Delibes, Hageman, Rachmaninoff, Horseman, Morse-Rummel, Brahms, Moszkowski and a number of folk songs of the Pyrenees Mountains, negro spirituals and Russian and Irish folk songs.

MUSIC IN MODESTO

As an outgrowth of the Community Music work of Community Service at Modesto a choral society was recently organized in that city. During music week in Modesto last May a chorus of sixty voices was assembled and directed in concert by Alexander Stewart, Community Music Organizer in California for Community Service, Incorporated. Recently the same singers were called together by Community Service and after several preliminary meetings and a rehearsal which was conducted by Mr. Stewart the organization of the Stanislaus County Choral Club was launched. Robert Lloyd, former director of the McNeill Club of Sacramento and during the War one of the most successful Army song leaders, was engaged as Director. The officers of the society are: President, G. B. Shadinger; Vice-President, R. S. Smith; Secretary, Mrs. W. Elliott; Treasurer, Mrs. E. L. Collander; Librarian, Mrs. George Sovren; and members of the Executive Committee, Mrs. F. H. Clarke and Arthur Melvin. The Society will co-operate with the Modesto Community Service in its plan for the development of Community Music work in Modesto and will also have the support of the municipality in its promotion of music festivals and civic celebrations in that city. Plans for the second music week in Modesto will be launched in the near future by Community Service.

Mrs. King Clark Upham, who sailed for the Orient last week for an extended trip, left Helene Allmendinger in charge of her studio. As Miss Allmendinger studied two years with King Clark in Paris and has proven her ability as a voice teacher in Cleveland, Ohio, she is well qualified to carry on the work during Mrs. Upham's absence. Miss Allmendinger was recently appointed as soloist and voice teacher in the University Music Extension work. She recently gave an all-Schubert program at the Public Library under the auspices of the Music Extension.

On January 12th Helene Allmendinger gave a studio lecture on The Voice before the Choral Club at Oakland High School, and illustrated it with several songs, which were received with sincere applause. Miss Allmendinger has an interesting message and has been urged to give her lecture before larger audiences.

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Assets	\$71,861,290.02
Deposits	68,201,290.02
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,650,000.00
Employees' Pension Fund	371,733.46

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VOL. XLI. No. 24

SAN FRANCISCO, SATURDAY, MARCH 11, 1922.

PRICE 10 CENTS

PERSINGER SOLOIST AT TENTH SYMPHONY PAIR THE MUSIC TRADE HONORS M. V. DE FOREEST

Concert Master of San Francisco Symphony Concert Interprets Lalo
Symphonie Espagnol Excellently—Edward Schneider's Symphonic
Poem Sargasso Received With Great Cordiality—Alfred
Hertz and Orchestra Give Fine Interpretation of
Mozart Symphony

By ALFRED METZGER

The San Francisco Symphony Orchestra, under the masterly direction of Alfred Hertz, gave the tenth pair of symphony concerts at the Columbia Theatre on Friday and Sunday afternoons, March 3rd and 5th, before two of the largest audiences of the season. At the first concert of the pair, which took place on Friday, we noted more enthusiasm than is usual at these so-called society events, which proved that the program was specially pleasing. The first number consisted of the Mozart Symphony in E flat major, a work that obviously requires the finest musical instincts of conductor and orchestra. That musicians and director were competent to cope with the most refined artistic requirements of this work, bringing out the poetic coloring, the finer shading, the various effective accents and the contrasts of the four movements, proved that San Francisco possesses a symphony orchestra and conductor the equal of such an organization anywhere. The audience was quick to grasp the beauty of the work and the skill of conductor and musicians and expressed its pleasure by frequent applause and acknowledgment.

When listening to this Mozart Symphony, written about 150 years ago we cannot help but smile at those faddists of the ultra modern school who tell us that fifty years from now the old classics will be obsolete and the new school with its dissonances and ugly color effects will have taken their place. When he of today can revel in a Mozart symphony notwithstanding the natural evolution of music since that time by way of Beethoven, Wagner, Strauss, etc., it is safe to say that such compositions never die and never become obsolete. We may get more used to the ultra modern style, like we get used to eating oysters and snails, but the classics will always sound beautiful and will never become out of date. In all ages we have had composers who were the fad for a brief period and then were forgotten never to be remembered again. Our readers would be surprised to know how many composers popular and admired in their day are absolutely unknown now. And so we believe that most of the composers of the so-called ultra modern school, specially those who resort to ugly effects, will enjoy but a brief period of artistic life, while the old masters will live forever. Of course, we believe that we are at present in a transition period and that these modern ideas will eventually exercise a marked influence upon the art of composition, but never will there be a time when music which is not pleasing to the intelligent ear, will ever become popular.

Particularly interesting was Sargasso, a symphonic poem by Edward F. Schneider, which received its first performance on this occasion, being played from manuscript. As usual, Mr. Schneider reveals himself as a master of descriptive art. He selected a worthy subject, rich with imagination and impressionistic atmosphere, and he proceeds to paint it in colors of realistic hue. No doubt the very high note in dissonance with brass and reeds suggests certain aspects of the historic sea, but somehow it seems to us a little too long drawn out and too frequently repeated, for exact repetitions in music should not occur too often. Whenever a phrase is played more than one time, it should appear in different dress or different expression, for even though it represents the same idea, even this special feature may change at different times.

Mr. Schneider succeeded in scoring the work thoroughly and in a manner showing virility and fine harmony. There are

moments of dramatic vigor and there are periods of exceedingly fine poetic shadings. At no time does Mr. Schneider resort to ugly moods. Mr. Hertz and the orchestra gave the work a serious and faithful interpretation and the enthusiastic reception accorded it on the part of the audience was sufficient proof that the labor was not in vain. To do his subject justice was not an easy matter and we certainly feel compelled to commend Mr. Schneider on the ingenuity of his invention and the artistry of his expression. He has again shown that he belongs



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among the foremost of our musicians.

Louis Persinger was the soloist on this occasion. He chose as his subject of interpretation Lalo's Symphonie Espagnol for violin and orchestra. We have heard Mr. Persinger so frequently that it is difficult to say something new about his work. But one thing is certain, that no matter how often we hear him we never tire of his unusually effective and musically interpretations. What accentuates Mr. Persinger's art more than anything else is a certain definite style embodied in graceful bowing, painstaking shading and fine rhythmic values. We know of no violinist who is more careful to secure a singing tone and exemplary legato playing than Mr. Persinger. He never permits

The Music Trades Association of Northern California Gives Dinner at
Commercial Club in Honor of the President of the National
Association of Music Merchants Who Delivers a
Message Explaining the Work Done During
Last Two Years

The monthly dinner of the Music Trades Association of Northern California, which took place at the Commercial Club on Thursday evening, February 23, was of special interest inasmuch as it was given in honor of M. V. De Foreest, President of the National Association of Music Merchants who visited San Francisco on a tour throughout the country in the interests of the music trades. Mr. De Foreest came here to explain to the music trade the invaluable services rendered by the national association to the

was cordially received by the large gathering of representative music trades people from Northern California, and his able address was frequently punctuated with enthusiastic applause. Special enthusiasm was aroused when Mr. De Foreest expanded upon the fact that the National Association will take a leading part in the reconstruction period.

Mr. De Foreest was accompanied by Alex McDonald and Charles Jacob, respectively member of the National Executive Committee and treasurer of the National Piano Manufacturers' Association. Mr. McDonald also made a very telling and interesting address. Philip T. Clay, one of the finest and most effective orators among the piano trade in America, presented the address of welcome in that easy, casual and intelligent manner for which he is noted. Not one of the least of Mr. Clay's accomplishments is his natural wit, and we consider him one of the most entertaining and intelligent speakers we have ever listened to. Dr. James L. Gordon aroused the utmost enthusiasm by reason of his humorous remarks. His address seemed to be entirely impromptu and because of this his chat was specially clever and timely. Prior to the speechmaking Rudy Seiger, violinist, and Uda Waldrop, pianist, interpreted a few compositions, much to the delight of everybody.

The committee of arrangements consisted of Walter S. Gannon, chairman, R. A. Wise, F. A. Levy and Bernard Goldsmith, and all members who were present owe these gentlemen a debt of gratitude for the splendid manner in which the entire affair was arranged. The Music Trades Association of Northern California is doing wonders for the development of the music trade and specially for closer relations between the trade and the profession. In various movements for the advancement and progress of music this association has taken a leading part. Noteworthy among these is the music week which proved such a success last fall. But the Music Trades Association wants to go on record as assisting any object worthy of its support. No doubt when the California Federation of Music Clubs gives its convention in San Francisco late in April or early in May the Music Trades Association will co-operate in its usual fashion. For this federation includes over sixty, if not seventy, music clubs in California amounting to several thousand members. And inasmuch as music club members are closely related to the music trade in their business dealings with the same, it is but natural that the convention of the music clubs is of importance to the music trade. We should like to see the San Francisco committee of the club convention see to it that the music trade is recognized in some fashion at the banquet, or even among the lectures or addresses of the week's program.

George R. Hughes of the Wiley B. Allen Co. has been president of the Music Trades Association of Northern California since its organization, and he simply has done wonders in the comparatively brief period of his incumbency. He surely proved to be the right man in the right place, and his enthusiasm, aggressiveness, enterprise and tireless energy, will leave their imprint upon the life of the association for all time to come.

music trade throughout the nation in the matter of saving taxation. Mr. De Foreest paid special compliments to the Music Industries Chamber of Commerce, 112

himself to rant on the violin, he always remains the refined artist, the sincere musician and the brilliant technician. We would not go so far as to say that Mr. Persinger was at his very best on this occasion—indeed, we have heard him play with more poise and repose—but he certainly proved himself worthy of the great reputation he enjoys and of the enviable name he has made for himself since his advent as concert master of the San Francisco Symphony Orchestra.

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TWENTY-FIRST YEAR

MUSIC TEACHERS TAX REPEALED

Upon motion of Supervisor Emmet Hayden the tax on music teachers imposed two years ago has been repealed by the Board of Supervisors at their meeting last Monday. The Examiner of last Tuesday places credit for this repeal upon the broad shoulders of our good friend, Victor Herbert, but in reality the fight against the teachers tax has been going on for a year. The Pacific Coast Musical Review began the campaign prior to the last election and the Music Teachers' Association of San Francisco with Frank Carroll Giffen as President immediately began to wake up and use its influence toward an abolishment of the tax. We do not wish to take away any credit from Mr. Herbert, for no doubt his talk had also influence in the matter, but Mr. Giffen, we know pulled many wires and Mr. Hayden no doubt had made up his mind that the music teachers' cause was just before Mr. Herbert had a chance to add to the general protest.

But the Pacific Coast Musical Review aroused the music teachers to the realization that they had enough influence to oppose a tax which was glaringly discriminatory and unjust. Professional musicians, for instance, who in most cases earned more money than the music teachers, but who belonged to the union, were exempt from taxation. A music teacher who only earned just enough to make a living had to pay just as much tax as the teacher who earned several thousand dollars a year. But most important of all the ordinance exempted educational institutions and public school teachers, thus discriminating between one kind of education and another. The Board of Supervisors is entitled to credit for having repealed this tax, and the music teachers should now realize the necessity of a music teachers' association.

The San Francisco Public Library musical department announces another one of its symphony lectures illustrated at the piano elucidating the programs of the San Francisco Symphony Orchestra. This event will take place next Wednesday morning, March 15th, and the lecturer will be Victor Lichtenstein with Mrs. Cecil Hollis Stone as pianist. The program to be discussed will be: Symphony D minor (Franck), Orchestra suite, op. 19 (Dohnany), Piano concerto, A major (Liszt). On Thursday morning, March 30th, Ray C. B. Brown will be the lecturer, the pianist to be announced later. These lectures are free to the public and are among the foremost of the educational events of the season.



ULDERICO MARCELLI

The Distinguished Conductor, Composer and Violinist Who Presented a Unique Musical Program at the Tivoli Last Week Which Raised Him Even More in the Estimation of the Musical Public

ASHLEY PETTIS' NEW YORK CONCERT

Ashley Pettis, the well-known California pianist, gave a concert at Aeolian Hall, New York, on Thursday evening, February 9th, and the same proved an unqualified success. We cannot do any better than quote from some of the daily papers as follows:

New York American: Ashley Pettis, a pianist of promise, was heard in Aeolian Hall last night. The program, with the exception of one number, was a familiar collection, but his performance had nothing of the commonplace about it. He is a musician who evidently judges possibilities and effects conscientiously and presents his ideas clearly and carefully. He gave a scholarly performance of Bach's Chromatic Fantasy and Fugue, revealing the intricate polyphony with clarity and precision. His use of the pedal was in good taste. The novelty on his list (which was toward the end of his program) was a prelude by De Grassi dedicated by the composer to the pianist.

New York Tribune: Ashley Pettis gave a piano recital last night at Aeolian Hall, playing Bach's Chromatic Fantasy and Fugue and My Heart Ever Faithful, Haydn's F minor Variations, Brahms and Chopin numbers, Debussy's Claire de Lune and Liszt's St. Francis Walking on the Waves, with a manuscript prelude by Antonio de Grassi. He was at his best in rapid passages, which he rippled off with a light, smooth touch, while at other times his playing was not lacking in expression, but was apt to favor the bass clef. The audience, of moderate size, was cordial.

New York Herald: Ashley Pettis, a young pianist, from California, gave his first recital here last night in Aeolian Hall. In a difficult program of classic and modern compositions he disclosed a fine musical talent already well developed. Not of the storming tempestuous type of player, he held the interest of his many hearers by his beautiful piano tone, taste and poetic feeling.

New York Evening World: Ashley Pettis, a pianist who hails from California, gave his debut recital in Aeolian Hall. He scorns the display of technic, merely for its own sake, and, more wisely, seeks to disclose the composer's meaning. For this reason his work is interesting. He is endowed with genuine talent and a nice tone.

New York Mail: A fine majestic figure St. Francis of Paula made walking on the waves in Liszt's composition as played by Ashley Pettis last night in Aeolian Hall. There was tonal beauty and splendid shading in the Chopin Ballade in A flat, healthy vigor in Brahms' G minor rhapsody and an exquisite tone picture in Debussy's Claire de Lune. De Grassi's graceful prelude, dedicated to the pianist, had to be repeated.

This is what we consider a most unusual recognition in the New York press of a newcomer. All the above reviews appeared in the columns of the regular critics and when it is considered that on the same evening these writers had to attend a symphony concert under the direction of Willem Mengelberg by the New York Philharmonic Orchestra and an operatic performance of the Chicago and Metropolitan Opera Companies, the attention given Mr. Pettis' concert is truly extraordinary. We know something about journalistic work and recognition of events in New York, and from the above showing, which we saw ourselves in the papers, Mr. Pettis certainly scored a veritable triumph.

Miss Gladys Ivanelle Wilson and Sam Rodetsky, two talented pupils of Joseph George Jacobson, have been engaged to play on March 13th at a song recital to be given by Mme. Francesca Drake Le Roy at the Hotel Richelleu on Van Ness avenue. Mrs. H. Hewke played before the Martinez Club on February 18th. Miss Florence Reid played Friday, March 3rd, before the Women's Federation Club at the Masonic Temple. All players are pupils of Mr. Jacobson.

Ulderico Marcelli, the distinguished composer, conductor and violinist, who does such excellent work at the Tivoli and whose programs are always so greatly admired, made a distinct hit with his latest ideas in musical novelties. Last week he played an excellent selection from Verdi's Aida which revealed him as a conductor of superior faculties, and when it came to the famous aria, Celeste Aida, a record of Caruso was started on the Victrola and the orchestra accompanied this record during the entire aria which, of course, was beautifully reproduced. The number was entitled A Voice from the Past, and it made a profound impression upon the audience. The orchestral accompaniment under Marcelli's direction was simply superb. Upon insistent and enthusiastic demand Mr. Marcelli played the violin obligato to another Caruso record representing Massenet's Elogie. It was done with the utmost artistry and even the subdued color effect and scenic equipment contributed to the beautiful idea.

MAMMOTH PROGRAM FOR ORCHESTRA BENEFIT

Next Saturday evening, March 18th, the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will give a mammoth program in the Exposition Auditorium made up of works of Wagner and Tchaikowsky, for which the orchestra will be augmented to more than 100 musicians.

This concert has been arranged for the purpose of raising a fund to meet the deficit of \$20,000 which the Musical Association now faces, and upon the success of this concert depends the future of the Symphony, as no contracts or plans for another season can be made until this deficit is made up.

A symphony orchestra such as San Francisco now possesses is not something which can be created by the mere gathering together of a group of musicians; it requires years of careful and continual training and playing together in order to obtain the highly polished ensemble effect. And if such an organization were allowed to disband for even one season, the work of years would be undone and another long period of reorganization would be necessary to bring it up to the artistic level expected of a first-class orchestra.

The present San Francisco Symphony Orchestra is the result of efforts begun as far back as 1852 to make San Francisco a music-loving community. Concerts were financed by wealthy music lovers, not only for their personal satisfaction but with the purpose of laying the foundation for the development of San Francisco's musical life along with its commercial and industrial growth in order that future generations might reap the benefit. And we of the present generation must not let the efforts of those early pioneers appear unsuccessful and their fondest hopes be shattered, but must bend every effort towards the support of a symphony organization of which all may well be proud. For, after all, one of the certain "ear-marks" of a metropolis is whether or not it possesses a Symphony Orchestra.

By attending the benefit concert next Saturday evening everyone will be doing his share toward the support of one of San Francisco's greatest civic assets.

On the other hand, attendance at this concert must not be considered solely as a charity, for one of the most impressive programs presented in San Francisco in many years is being prepared for this occasion, and will include several of the larger Wagnerian works which are not possible to present on an ordinary sized stage because of the increased number of musicians necessary.

The complete program follows: Overture to Rienzi, Dreams, Prelude and Love Death from Tristan and Isolde, Ride of the Valkyries, Funeral Music from the Dusk of the Gods, Overture to Tannhauser (Wagner); Italian Caprice, Andante Cantabile from Quartet, op. 11, Overture, 1812, for Orchestra and Organ (Tchaikowsky).

The Daily Gleaner of Kingston, Jamaica, dated January 19, 1922, reprints a complete article regarding Sir Henry Heyman's Eastern trip from the Pacific Coast Musical Review of December 31, 1921. The article extends over three columns with a heavily printed heading and is placed in a prominent part of the paper. Evidently Sir Henry made friends in Kingston, even during his brief stay there.

Alberta Ferenze and Marie Becker, piano students of Mrs. Evelyn Sresovich Ware, played at a luncheon given by the Soroptimist Club at the St. Francis Hotel during January and created an excellent impression because of their intelligent interpretation and fluent technique.

S. F. MUSICAL CLUB OFFERS NOVEL PROGRAM

In the Palace Hotel Ballroom on Thursday morning, March 2nd, the members and guests of the San Francisco Musical Club gathered to hear a program comprised of Anglo-Saxon and Celtic compositions. This concert afforded an opportunity for several artists to appear who have not been heard thus far this season. It was also the means of presenting a varied selection of works which is always interesting and invaluable from an educational point of view.

Nathan Firestone, violist of the San Francisco Chamber Music Society, and Mrs. Cecil Hollis Stone, pianist of the San Francisco Trio, presented the second and third movements of John Powell's Sonata. Musically it is not worthy of such splendid artists for its interpretation. I only wish that a better work had been chosen to disclose the artistry of these two musicians. Under these conditions both Mr. Firestone and Mrs. Stone did what they could with the poor material allotted to them and were heartily appreciated for their efforts.

A specimen of some of the very best singing heard at the club was provided by Mrs. Irene Howland Nicoll. Mrs. Nicoll has an excellent contralto voice which is finely poised and perfectly even in quality throughout its compass of great extent. She sings with great intelligence and with the assurance of the scholar who has devoted herself seriously to her art and its cultivation. Specially pleasing are the head tones that Mrs. Nicoll possesses and her powers of shading were manifested with discretion and artistry.

Leigh O'Sullivan sang three numbers accompanied on the harp by Marie Dillon, and captivated her audience through the charm of her personality and winning manners. Mrs. Winifred Williams exhibited a splendid pianistic technic which was imbued with virility and firmness of touch. She played works of Cyril Scott and Edward MacDowell. The lovely voice of Elise Golcher was heard to great advantage in four songs, including those of Werner Josten, S. Coleridge Taylor, Edward German and Kennedy Russell. Miss Golcher has excellent vocal control which is enabled by the manner in which she sustains her breath. Her voice is delightfully pure and she exhibits imaginative interpretative ability. Miss Golcher was excellently accompanied by Marian de Guerre Steward.

CONSTANCE ALEXANDRE.

THE LORING CLUB

The program announced by the Loring Club for the third concert of its forty-fifth season on the evening of Tuesday, March 14th, at Scottish Rite Auditorium, is a notable one.

The program will open with George W. Chadwick's noble setting of Saint Gregory's hymn, *Lo, Now Night's Shadows* (*Ecce Jam noctis*), with accompaniment of strings and piano, the same American composer being represented also by his unaccompanied part song for men's voices, *Pack Clouds Away*, this lyric having been written by Thomas Heywood in the year 1576. Another, a cappella number, is Franz Abt's *A May Night*, for solo tenor and chorus of men, this solo being sung by Alexander Ferguson.

Other important numbers with accompaniment of strings and piano are two scenes from Max Bruch's *Frithjof Saga* for chorus with solo baritone and quartet, the soloists in this work being Messrs. W. J. Molitor, B. Bernardi, Alfred E. Meyers, F. D. Andrews and William Nielsen; three movements for chorus and soloists from Dear's Cycle, *Songs of the Open Air*, namely, *The Jolly Beggar*, *The Meadows in Spring*, and *Sherwood*, the soloists in these being Messrs. George Krull, James E. Ziegler and Hugh C. McCurrie; and Lachner's *Evening Peace*, the solo part in which will be sung by P. H. Ward.

In accordance with the club's custom of presenting in each program compositions which have not before been heard in San Francisco, the program of this concert will include Lohr's *Where My Caravan Has Rested*, and Cecil Forsythe's *The Lawyer's Invocation to Spring*. Two members of the club, Charles L. McCormick and James Edwin Ziegler, will sing groups of solos. The accompaniments will be by eight strings, with William F. Laria as principal violin, and by Frederick Maurer, piano. The concert will be directed by Wallace A. Sabin.

The Alameda County Music Teachers' Association gave the following program at the Ebell Hall in Oakland on Tuesday evening, February 28, and it was the means of presenting several very well known musicians: L'Ange Gardien (Cesar Franck), *Soleil* (Cesar Franck), Miss Marie Millette, soprano, Mrs. Eva Gruninger Atkinson, contralto, at the piano, Mr. Edgar Thorpe; *Hymn to the Sun* (Rimsky-Korsakov-Franko), *Songs My Mother Taught Me* (Dvorak-Persinger), *Mazurka* (Volpe), Miss Marian Nicholson, at the piano, Miss Helen Rust; *Charity* (Hageman), *Immortality* (Cyril Scott), *Floods of Spring* (Rachmaninoff), Mrs. Atkinson; *Cracovienne Fantastique* (Paderewski), *Relets dans l'Eau* (Debussy), Study in F sharp (Henselt), *Impromptu*, op. 36 (Chopin), *Rhapsodie Hongroise*, No. 10 (Liszt), Mr. Elwin Calberg; *Pavane* (1579), *La Vierge Cherchant son Fils* (1621), *Le Feux Sees* (Dalcroze), *Pantoche* (Debussy), Miss Millette; *La Vierge a la Creche* (Cesar Franck), *Les Danses de Lormont* (Cesar Franck), Miss Millette, Mrs. Atkinson.

NOTRE DAME CONSERVATORY RECITAL

Miss Violet Bulmore, soprano, and Miss Filisene Estrabou, violinist, pupils of the Conservatory Course of the Notre Dame College of Music, gave a joint recital at the recital hall in San Jose on Friday afternoon, February 10th, which proved an unqualified success. The two young artists will graduate in the Conservatory Course and proved to be excellent young students. Two other clever and skillful young musicians of Notre Dame Conservatory who participated in this event were Virginia Matheu, who played a difficult violin obligato in *Fouconier's Andantino*, op. 114, with fine taste and expression, and Violet Beebe, who proved to be a very gifted accompanist, a very rare accomplishment these days, playing all the accompaniments on this program and bringing out the various shadings in the violin numbers and songs in a most creditable manner.

The San Jose Mercury-Herald of February 12th had this to say of this event:

Misses Violet Bulmore, soprano, and Filisene Estrabou, violinist, gave a charming recital Friday afternoon at the Notre Dame College of Music. The musicale was a graduation performance as a final test of the training the girls have received before their graduation, which will take place in June. Both Miss Bulmore and Miss Estrabou did well. The recital was given in the concert hall of the convent, which was decorated in flowers. A number of relatives and friends of the young ladies attended. The students of the college, attractive and demure in their dark uniforms, attended the program given by their classmates. Bouquets were presented to the artists after each of their numbers by girls dressed in lavender organdie. Miss Bulmore wore a jade chiffon dress trimmed with beads and girdled with a soft brown chiffon sash which extended to the hem. Miss Estrabou wore pink charmeuse becomingly fashioned.



GERTRUDE CLEOPHAS

The Delightful Pianist Who Will Play the MacDowell Concerto at the California Theatre Tomorrow (Sunday) Morning

Miss Bulmore opened the program with *Mattinata* in Italian. She sang it very well. It is a song of genial quality and melody and is effective in triplets and songful phrases, at the same time displaying a charming simplicity which was greatly enhanced by the violin obligato played by Miss Estrabou. *Allegro Brillant* was Miss Estrabou's first solo number, which was excellently executed. It was an exceptional solo, contrasting in itself virtuosic work and sentiment to which Miss Estrabou responded in a charming manner. *Mon Coeur S'Ouvre a Ta Voix* was Miss Bulmore's second number. She sang the French aria from *Samson and Delilah* charmingly. Her French pronunciation is clear and distinct. An ensemble number in which both of the young artists showed their versatility was well given. Miss Estrabou played the solo violin part and Miss Bulmore, who also has studied piano, played second violin. Others who assisted in this number were: Virginia Matheu, violin obligato; Eugene Zingheim, third violin; Isabel Milendez, cello; Eileen Fitzgerald, organ, and Violet Beebe, piano. Miss Estrabou showed her ability in this number to do ensemble as well as solo work.

Heaven Hath Shed a Tear, a song of vibrant musical expression, was Miss Bulmore's English number. She was accompanied on the piano by Miss Violet Beebe. Both of the young ladies showed excellent training and finish in their work. They are completing the conserva-

tory course that is offered by the Convent. There is a still more advanced course that musicians may take at the school. Both of the girls have taken all of their training in general arts and music at Notre Dame, having entered when they were children. Miss Bulmore is the daughter of Mr. and Mrs. G. C. Bulmore, 391 West San Fernando street. Miss Estrabou is the daughter of Mrs. Peter Estrabou, 618 North Seventeenth street.

CHICAGO OPERA COMPANY SEASON

One of the features of the second annual engagement of the Chicago Grand Opera Company in the Civic Auditorium from March 27th to April 8th, under the management of Selby C. Oppenheimer, will be the revival of Richard Strauss's widely discussed opera, *Salome*, in which Mary Garden will appear in one of her most famous roles. The company presented *Salome* in New York on February 4th for the first time since 1910, and a capacity house showed that public interest in the work was most keen.

The engagement will also be notable for the revival of several other operas which have long been absent from the local stage, such as the *Girl of the Golden West*, *Louise*, *The Juggler of Notre Dame*, *Tannhauser*, and *Norma*. Only three operas will be repeated from the repertoire of last season. *Rigoletto* will be again given with Josef Schwarz in the title role and Mary Garden will be seen in the two operas of medieval setting, *The Love of Three Kings* and *Monna Vanna*.

A transformation of the auditorium into the likeness of an opera house is being effected in accordance with a new plan which calls for a horseshoe of boxes and the elevation of the rear sections of seats on the lower floor so that every spectator will have a direct view of the stage. The discomfort of hard chairs, which was a subject for complaint last season, will be obviated by providing cushions two inches in thickness. The stage with its depth of sixty feet, its width of one hundred feet and its height of eighty feet to the gridiron, will permit the staging of the operas on the same elaborate scale as is used in the home auditorium in Chicago.

Because of its spectacular splendor and pomp, Verdi's *Aida* has been selected for the opening of the engagement on Monday evening, March 27th. On that night, Rosa Raisa, the brilliant dramatic soprano, will be welcomed once more to San Francisco in the title role. Edward Johnson, a distinguished American tenor who has won exceptional fame in Italy as Eduardo Giovanni, will sing the role, the Egyptian warrior, *Rhadames*. The contralto role of *Amneris* will be taken by the American contralto, Cyrena Van Gordon, and Giacomo Rimini will be heard as the Ethiopian King, *Amonasro*. The production will be a sumptuous one with the Pavley-Onkrainsky Ballet, a large chorus and the stage band of forty. On Tuesday evening, Director General Mary Garden will make her first appearance of the engagement as *Flora* in Montemezzi's picturesque opera, *The Love of Three Kings*. With her will be heard Lucien Muratore, who is singing with his former vigor and charm after his recovery from a recent operation. The cast will include Georges Baklanoff and Virgilio Lazzari, with Giorgio Polacco, the principal conductor of the organization, at the director's stand.

Josef Schwarz, who made his American debut here last season in *Rigoletto* with a sensational success, will sing the role of the Jester once more on Wednesday evening. Edith Mason will sing the role of *Gilda* and will doubtless repeat the triumph which she has scored in this opera in Chicago and New York this season.

For Thursday evening *Tannhauser* is scheduled with a cast including Rosa Raisa, Cyrena Van Gordon, Riccardo Martin and Josef Schwarz. On Friday evening, Mary Garden will make her second appearance in the title role of *The Juggler of Notre Dame*, supported by Hector Dufranne and Virgilio Lazzari. Edith Mason, Lucien Muratore and Georges Baklanoff will take the principal roles in *Romeo and Juliet* at the Saturday matinee, and for Saturday evening the *Jewels of the Madonna* is promised with Rosa Raisa and Maliella.

MUNICIPAL POP CONCERT POSTPONED

Out of courtesy to the San Francisco Musical Association, which will give a special concert at the Exposition Auditorium Saturday night, March 18th, to make up this season's deficit, the Auditorium Committee of the Board of Supervisors have postponed their third popular concert, announced at the Auditorium for March 16th.

The very attractive program will be presented on Monday evening, March 20th, however, at the Auditorium, and one of the principal features will be the Chamber Music Society of San Francisco, whose accomplished members will be heard in three Novelettes of Glazounov, Dvorak's *Lento* and *Molly on the Shore*, by Percy Grainger. The string quartet will also play Gluck's *Melodie* and the *Intermezzo* by Gouvy, in company with Elias Hecht, the flutist of the organization.

Louis Persinger, the musical director and first violinist, and Walter Ferner, distinguished violoncellist, will play solos, and the vocalist of the evening will be Florence Macbeth, who ranks as the best American coloratura soprano and who was long a prima donna with the Chicago Opera Company. Elias Hecht will play a flute obligato for one of Miss Macbeth's numbers, the mad scene from *Donizetti's Lucia*.

The many wonders and beauties of the great municipal organ will be displayed to great advantage by Uda Waldrop, who will play a group of works by eminent composers. Prices will be popular, with general admission but 50 cents, with 25 cents for children. Reserved seats will be 75 cents and \$1, and may be obtained at Sherman, Clay & Co.'s.

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Distinguished Artists Residing in California Who are Available for Concerts During the Season 1921-1922

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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FLORENCE MACBETH TO SING HERE

Florence Macbeth, coloratura soprano of the Chicago Opera Company, will be soloist at the Young People's Symphony Concert to take place Tuesday afternoon at 3:15, March 21st, at the Exposition Auditorium. This charming young artist, who is under the management of Jessica Colbert, is singing with the Philharmonic Orchestra in Los Angeles on March 17th and 18th, and will come to San Francisco to appear on the evening of March 20th in a municipal concert with the Chamber Music Society at the Exposition Auditorium, and the next afternoon as soloist with the Symphony Orchestra, Alfred Hertz conducting. For this Young People's Symphony Concert the following delightful program has been planned: Military March (Schubert); Menuet (Boccherini); Funeral March of a Marionette (Gounod); Hymn to the Sun, from Le Coq d'Or (Rimsky-Korsakow); Florence Macbeth; (a) Menuet (Beethoven), (b) Serenade (Moszkowski), (c) Music Box (Laidow); Charmant Oiseau, from The Pearl of Brazil (David); Florence Macbeth, (flute obligato, Anthony Linden); The Star Spangled Banner (Francis Scott Key).

Making her debut in London but comparatively few years ago in the presence of the King and Queen of England, Florence Macbeth, now considered one of the loveliest of operatic stars, completely won the leading critics by her singing of the most difficult arias written for coloratura soprano, the Daily Telegraph writer recording his opinion that "No such voice has been heard since the advent of the immortal Patti."

On her present concert tour she is meeting with continued triumphs. Of her recent appearances in Philadelphia, the North American critic writes: "Coloratura singing of a loveliness, purity and flexibility that have not been heard in Philadelphia in many a day made Florence Macbeth's recital one of the really notable events of the musical season. Despite her youth, Miss Macbeth has finished authority of style, her tone production is flawless and she has a charming informality of manner that quite captivated the audience."

SOPHIE BRASLAU TOMORROW

San Franciscans will have their second opportunity of hearing the famous contralto, Sophie Braslau, at the Century Theatre tomorrow afternoon, and this will be their only chance of enjoying the superb art of this glorious singer this season, for the recital tomorrow will be Braslau's only appearance in this city on her present tour.

Since her visit to the West a few years ago Sophie Braslau's art has ripened until today critics freely acclaim her among the foremost of present-day contraltos. Since her appearance here Braslau has invaded London and has conquered the British metropolis. Englishmen, usually slow to acknowledge American achievement in music, were unanimous in accepting Braslau as one of the biggest of the world's figures.

San Franciscans, who heard her when she last sang here, were then charmed by every phase of her accomplishments, voice, art, and personality all made a definite appeal to local music lovers, and she will be greeted by a big crowd at the Century tomorrow, where she appears under the management of Selby C. Oppenheimer, with Ethel Cave-Cole at the piano, in a program including the following works: The Distant Beloved (Cantata for one voice) (Bossani); (a) Das Irdische Leben (Gustave Mahler), (b) Wer hat dies Liedlein erdacht? (Gustave Mahler), (c) Ewig (Erich Wolff), (d) Die Verschwiegene Nachtigall (Werner Josten), (e) Weinachten (Werner Josten); (a) Vocalise (Song without words, Cry of Russia) (Rachmaninoff), (b) The Classicist (Moussorgsky), (c) Berceuse (Moussorgsky), (d) Pain (Moussorgsky), (e) The Storm (Moussorgsky); (a) Se ungiorno tornasse (Raspighi), (b) Serenade (Grovelez), (c) La Procession (Cesar Franck), (d) Brindisi, from Lucezia Borgia (Donizetti); (a) The Lost Chord (Arthur Sullivan), (b) Same Old Dear Old Place (Leslie Wilson), (c) Ma Li'l Bateau (Lily Strickland), (d) As We Part (McNair Ilgenfritz).

GALLI-CURCI AT AUDITORIUM

Records will be shattered at the Exposition Auditorium on Sunday afternoon, March 19th, when Galli-Curci faces the throng which will gather therein for her San Francisco recital, Galli-Curci stands in the front rank in her vocation. As an opera singer she has achieved the


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unusual distinction of being the featured member of both of America's greatest operatic organizations in one season, and as a singer she has recently added to her laurels the art of the lyric soprano in addition to her well known coloratura accomplishments. This year with the Metropolitan Opera Company of New York, Galli-Curci for the first time essayed the lyric role of Cho Cho San in Puccini's Madam Butterfly, and critics agreed that it was one of the most wonderful interpretations of the character presented to American audiences.

Manager Selby C. Oppenheimer, under whose direction Galli-Curci comes to San Francisco this season, feels that her present program is the most pretentious she has yet offered locally. As heretofore she will have the assistance of Manuel Berenguer, the splendid flutist, and of Homer Samuels, the able and accomplished pianist and accompanist. Among the numbers to be presented by Galli-Curci are two old Italian works, Deh piu a me by Bononcini, and Paradisi's Quel ruscelletto, Bizet's aria, Comme autrefois from The Pearl Fishers, Bishop's Echo Song, and Donizetti's Lucia aria, which will be presented with flute obligato; a group including Debussy's Nuit d'etoiles, Rossini's Tarantella, Fontenailles' Roses d'hiver, and Rimsky-Korsakoff's Hymn to the Sun from the opera Le Coq d'Or; Bryant Trehearne's ballad, A Widow Bird Sat Mourning, Homer Samuels' My Shadow, and Landon Ronald's Down in the Forest, make up an attractive group, which will be sung in English. The program also includes a number of flute solos by Mr. Berenguer. The Galli-Curci tickets can be secured only at the Sherman, Clay & Co.'s ticket offices.

THE GODOWSKY CONCERTS

Leopold Godowsky, the celebrated pianist who plays here on Tuesday night, March 21st, and Sunday afternoon, March 26th, at the Scottish Rite Auditorium, under the local direction of Frank W. Healy, is one of the busiest of artists, and his tours are solidly booked, but nevertheless he finds time to indulge in composition and arranging for the piano. His latest work, according to reports from New York, is a transcription for three pianos of Weber's Invitation to the Dance. This work was originally arranged for two pianos by Mr. Godowsky, but subsequently he added a third piano part. So far the piece exists only in manuscript and is not scheduled for immediate performance, as Mr. Godowsky is saving it for an occasion, the details of which are not yet divulged.

The programs selected by Mr. Godowsky for his San Francisco concerts and which have been eagerly awaited by all music lovers, follow: Tuesday night, March 21—

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(a) Prelude and Fugue, op. 35 (E minor) (Mendelssohn), (b) Musette en Rondeau (Rameau-Godowsky), (c) Tambourin (Rameau-Godowsky), (d) Pastorale (Angelus) (Corelli-Godowsky), (e) Gigue (Loeilly-Godowsky), from Renaissance by Godowsky; (a) Sonata, op. 53 (B minor), (b) Nocturne, op. 9, No. 3 (B major), (c) Scherzo, op. 20 (B minor) (Chopin); (a) Nocturnal Tangle, (b) Sylvan Tyrol, (c) Memories, (d) The Music Box, (e) Quixotic Errantry, from Triakontameron, by Leopold Godowsky; (f) March Wind (MacDowell), (g) Serenade from Miniature, op. 92 (Rubinstein), (h) Concert Study (A major) (Poldini), (i) En Automne (Moszkowski), (j) Tarantelle Venezia e Napoli (Liszt), Sunday afternoon, March 26—Sonata (B minor) (Liszt); (a) Scenes from Childhood (Schumann), (b) Rhapsody, op. 119, No. 4 (E flat) (Brahms); (a) Fantasy, op. 49 (F minor), (b) Nocturne (D flat), (c) Fantasia-Impromptu, (d) Scherzo (B flat minor) (Chopin); (a) Reflets dans l'eau (Debussy), (b) Berceuse (Laidow), (c) Poeme, op. 32, No. 1 (F sharp major) (Scriabine), (d) If I Were a Bird (Henselt-Godowsky), (e) Symphonic Metamorphoses on Kuensterleben of Johann Strauss (Godowsky).

FRITZ KREISLER'S PERSONALITY

The music and personality of Fritz Kreisler, the illustrious violinist who will be heard in his only recital in Northern California on Easter Sunday, April 16th, at the Exposition Auditorium, under the local management of Frank W. Healy, was being discussed between Rabin-dranath Tagore, the Hindu poet of great fame, and Basanta Koomar Roy, the author, and it is interesting to read what the former says of Kreisler after hearing him in recitals:

"Kreisler ought to come to India and study our music and then give it to the world. A man with his brain, training and feeling would grasp the spirit and technique of our music in no time. And what a contribution it would be to the art and science of music! No such attempt has yet been made. A few western novices have tampered with our music with disastrous results, but no real artist has yet given it a careful study, not even a serious thought. Our music has something to give to the world. From the union of the music of the East and of the West a new form of music may be developed, perhaps much richer than any now in existence, and who could do this better than Kreisler?"

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, March 6, 1922.—Oscar Pryibil, for the last ten years successful business manager of the Pacific Coast Musician, the Los Angeles musical monthly, passed out yesterday morning after an illness of ten days. Mr. Pryibil suffered from double pneumonia. He had not been in good health for the past two years owing to trouble of the digestive organs. He was born at Cologne, Germany, 61 years ago. Mr. Pryibil is survived by his wife, and a daughter, Mrs. Myrtle Pryibil-Colby, the soprano, and his son-in-law, Frank H. Colby, editor of the Pacific Coast Musician. Mr. Pryibil's death is a severe loss to musical interests of this city as he had undertaken to demonstrate the importance of our musical life as a substantial asset of our public life. Under a cloak of aggressiveness, easily misunderstood, he had a heart whose beat was true. Thus Mr. Pryibil's memory will live among his friends.

Impresario L. E. Behymer has added another skein to the world-wide managerial loom with which he has woven music into the cultural fabric of the West for more than thirty years. Manager Behymer has been appointed American representative of the International Tours, Ltd., which Australian firm is booking musical and theatrical attractions in the entire territory of the Pacific outside of the American continent, meaning Australia, New Zealand, the various islands in the mid-Pacific and Honolulu. Frederic Shipman, prominent Australian impresario, is the head of the new concern, which includes among its principal stockholders leading members of the Commonwealth administration, of the newspaper world, the railroad and steamship circles, the musical and theatrical colony, further men high up in executive offices of banking and of hotel enterprises. It is a unique combination, as it consists of men whose practical inclusion insures the utmost facilities of their own business.

L. E. Behymer's appointment as the American representative of this new impresarial concern has taken place after due consideration and because of weighty advantages which therefrom will accrue to Australia, and equally so to America, which means the Pacific West and the East. To begin with, the close linking up of the Australian with the American concert season, as brought about by this arrangement, means that artists can make a continuous tour from New York to Australia, beginning in the East in fall, reaching the Pacific Coast by spring. Then they can proceed to Australia to arrive there just in time for the beginning of the winter concert season in that part of the world, and vice versa.

What this means to America and particularly to the Pacific Coast is this, that artists who otherwise might not come West, will be brought to the Coast by Mr. Behymer while on their way to the Antipodes. Similarly English artists who before went from Great Britain to Australia via the Orient and returned that way will be booked home to "Blighy" through the United States. Under the new arrangement Mr. Behymer is now able to contract for still larger blocks of engagement dates, adding to his association with other Coast managers this Australian link. This will prove a great advantage to the New York managers and their individual artists, who are assured of a new and larger field here in the West and in the Australian territory.

Mr. Behymer's selection has been made not only because of his geographical location, but because of his prominence and experience in all phases of the managerial business, such as selection of artists, promotion, routing, etc. In any case, the fact that this musical policy of "hands across the sea" should be consummated at Los Angeles bespeaks and increases the importance of this city as a musical metropolis.

Frederic Shipman, the Australian manager, is expected daily in Los Angeles, returning from New York City. He will be met here by Mrs. Shipman, his able business associate, who is resting at Long Beach. Then they will take passage to their home city, Sydney.

From Schubert to Debussy, with no small detours to Wagner, Mahler, Moussorgsky and Leo Sowerby, the gifted American, is a tremendous musical journey. The Philharmonic Orchestra made it with flying banners under the forceful leadership of their chief guide, Walter Henry Rothwell. And the audience, keeping to visibly enjoyed the program tour de force for the "band played gaily."

Seldom have we heard a more satisfying program, both as to wealth of offerings and quality of rendition. The Schubert was given a classic performance. Rothwell prefers to give it in a very subdued manner, perhaps too much so as to tempi, specially in the second movement. It was academic at times rather than poetic. Yet the performance was deeply enjoyable, because of its tone quality in all sections, except the brass, which not exactly too loud, yet did not excel in tone quality because of a heavy, rasping quality of timbre. The cello (Messrs. Bronson and Simonsen at the first stand), Emile Ferir leading the violas, Mr. Noack heading the violins, sounded most beautifully. Again and again the cello stood out, not unduly, but because of beauty of tone, refinement of phrasing and, last but not least, also Mr. Henri de Buscher, the solo oboe. His playing again was ideal in every respect. His instrument truly sings and responds to a subtleness of shading that cannot be surpassed to our mind. Specially during the Friday afternoon performance the entire symphony

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flowed past in a most enjoyable continuity of thematic phrasing, better balanced in tone than on Saturday, when Debussy's Iberia suite found a more blended reading as compared with the day before.

Sophie Braslau, contralto soloist, has grown as a singer and as interpreter. She is a great artist. Her voice is rich, luscious, of wonderful range and lends itself impressively to the thoughtful moods of expression with which it is imbued. Miss Braslau's calibre of voice, opulent as it is, is not quite dramatic enough in timbre for the aria. Just God in Wagner's Rienzi. The recitative part was not sufficiently dramatic. The more lyric section of the number was sung beautifully. Yet Miss Braslau sings dramatically nevertheless, dramatically in the higher sense of the word, for her Mahler and Moussorgsky songs were given with irresistible pathos, which was undiminished in spite of the formidable intervals with which both composers express their individualistic feelings. In Mahler's mediaeval song, Irdisches Leben, Miss Braslau well caught the romantic, folkwise, somewhat archaic tone of poem and music. There was wholesome emotion in Moussorgsky's song Pain, and fascinating characteristic in this classicist. Miss Braslau sang the Russian Songs in the vernacular. Her diction in German and English is good, and might be still better, but for certain shadings of her tones which occasionally clouds enunciation. There was frenetic applause. Conductor Rothwell accompanied with his usual routine, except that he kept the reins not always tightly enough, for the orchestra tended to be obtrusive at times.

It is a number of years that I have heard Debussy's Iberia Suite. I still carry with me the memory of its beauty and the extremes of its orchestral difficulties. Now I attended the afternoon and the evening performances under Mr. Rothwell. Blending and phrasing seemed greatly improved the second time and was of exquisite charm at stretches, specially in the first two movements, though there were strenuous moments in episodes entitled Parfums of the Night, and also in that of the Festive Day. In view of the demands the score makes on the orchestra the performance was highly gratifying, specially as some of the Debussyan extravaganzas in harmony, wafted through the score like the play of musical will-o'-the-wisps, were finely brought out. Perhaps the best compliment Mr. Rothwell and his players could be paid in that regard is, that after the first movement three times spontaneous applause caused the conductor to bow, while the public approval was still more expressive at the close of the third movement, showing that the orchestra had won

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the sympathy of the public for that work. Which means a good deal, for Los Angeles has heard but little of the musical radicals.

Sowerby's overture In Autumn Times again impressed us as one of the finest recent compositions, true to its program, original musically and convincing in mood. It was brilliantly played and well liked.

Gamut Club affairs will continue to be administered by the same board of directors which has held office for the past year, it was announced today following the monthly dinner and entertainment. The board includes L. E. Behymer, E. G. Judah, Charles E. Pemberton, Ben F. Field, Charles C. Draz, Joseph P. Dupuy, A. D. Hunter, Hans S. Linne and William S. Woolf. Victor Herbert, celebrated composer, Mr. and Mrs. David Dugan, noted in musical circles, Ed Borein and Charles Russell, the latter two prominent painters of Western life, were elected honorary members.

Victor Herbert, by the way, was a popular figure, when conducting two weeks' concerts at the Kinema Theatre here, a Gore and Lesser house.

Joseph Dupuy, one of our veteran workers for good music in Los Angeles, was given a veritable ovation when he stepped from the wings of the stage to take up again the baton as conductor of the Orpheus Club Chorus, having been absent several months on account of illness. Public and chorus members united in paying a warm-hearted tribute to the popular director. Mr. Dupuy could hardly have chosen a more appealing program. Old favorites of the audience and singers were rendered and received applause that in the spirit that make the concerts by the "boys" of the Orpheus Club each time such a charming event. They revealed the fine training Mr. Dupuy had bestowed upon them, and continued by J. B. Poulin during his convalescence. Specially interesting were Henry Watson Ruffner's musical settings to strikingly realistic Western verse-pictures describing the life on the "frontier" in the open, untrodden Western lands. These songs demanded considerable musical adaptability and strong rhythmic effects which found good realization under the skillful Dupuy baton. Marguerite Ringo, soprano, was the feature soloist, winning a feature success. Her voice, in the middle and lower registers, shows excellent qualities, enhanced by a pleasing personality. Tracy Cheatham roused his audience as before in incidental solos, particularly 'Speaks' Road to Mandalay. There must have been in attendance fully two thousand lovers of choral music.

Charles Wakefield Cadman is on his way west from New York City, where he has been widely feted. He stayed with the family of his librettist, Mrs. Nellie Richmond Eberhart, while there. Mrs. Eberhart wrote the book to Shanewis and also his latest opera, The Witch of Salem. Cadman's Omar Khayyam music will probably be heard together with the super-film of like name before long. The author and producer of the film, Ferdinand Pinney Earle, one of the few really artistic cinematographers, is also in New York City negotiating for the release of the film to which Cadman has written special music and supplemented a score.

Henri Verbrugghen, conductor of the State Orchestra and director of the State Conservatory of New South Wales, left Sydney a few weeks ago and is on his way to America from Australia. He is to arrive on the 20th of this month in San Francisco and will visit the leading music cities of the states. Then he will proceed to his home city, Brussels, where he was the head of the Conservatoire before the war. Mr. Verbrugghen is to return to Sydney by September, when his six months' leave of absence expires. He has accomplished the unique feat of obtaining state aid for his symphony orchestra

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and formed a conservatory which is one of the government institutions in Australia. Another striking feature of his work in Australia was the consummation of a cross-country tour with his entire orchestra, lasting several weeks, from which he returned with a surplus of about \$5000, the trip proving an enormous success in artistic and financial respect. This means a great deal considering the tremendous distances and the limited number of cities in the entire Commonwealth.

Since Mr. Verbrugghen enjoys a distinct reputation as a musician and conductor it would be interesting to see or rather to hear him wield the baton while in this country. Would the San Francisco and Los Angeles symphony organizations extend to Mr. Verbrugghen the hospitality of the conductor's stand? It would seem quite appropriate, for, if I remember well, Monsieur Verbrugghen has already made his mark as a conductor in London before being called into the land of the kangaroo. Churches offer their pulpit to visiting divines of note, and universities take pains to secure lectures from traveling authorities. Orchestras combine

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the mission of the academy and of the church and should follow suit. (Which remarks also should be applied to the proposed exchange visit of Conductors Hertz and Rothwell.) There is no doubt in my mind that Mr. Verbrugghen will find occasion to appear as guest conductor in the East. I know that one of our foremost New York impresarios, whom I do not care to name now, is greatly anticipating his coming. Thus Los Angeles and San Francisco may as well be the first in welcoming Mr. Verbrugghen as a conductor.

Olga Steeb and the members of the Griffes Trio have just completed a cross-country concert tour which ranged from the Pacific Northwest to New York City, resulting in one of the biggest successes a chamber music organization ever attained. Miss Steeb may be thankful to nature for her inherent virility, for after barely two days' rest in Manhattan she had to play before the Woman's Congressional Club at Washington, D. C. Then follow half a dozen dates in Pennsylvania towns, a double appearance under the Gabrilowitsch baton with the Detroit Symphony Orchestra, whereupon she will head for home to spend Easter with her family. It seems rather a pity that we cannot hear the Griffes group, as, to judge from reviews, it is doing remarkable work.

George Smart is the author and producer of an Oriental ballet, *The Garden of Love*, now one of the headliners at Pantages. Mr. Smart is the founder of the Los Angeles Art Center and director of a dance studio. The leading members of the ballet are his pupils. Rumor has it that the act may be sent out on the regular Pantages Circuit.

Good musical development has been achieved by the Edison Band, which is formed by employees of the Southern California Edison Company, as was shown during a concert given by this ensemble in Trinity Auditorium. The democratic nature of the band is reflected by the fact that all departments are represented by the instrumentalists, from that of the linemen up to the staff of the president of the company. The members of the band pay for their instruments and uniforms. The company pays the salary of the bandmaster, whose name was unhappily omitted by my informant. I understood that the company allows half an hour a week to the men for rehearsal time. If so, it is not much time.

Frieda Peycke, one of our most popular musical readers, will be heard by the Pomona Ebell Club, the Glendale Music Club and the Contemporary Club of Redlands. Miss Peycke is also giving a series of student morning musicales at the MacDowell Club headquarters, the next one March 8th.

Los Angeles will send another gifted artist to the Bay City, Gertrude Cleophas, pianiste, who will appear with the California Theatre Orchestra this coming Sunday morning. She will play one of MacDowell's concertos, with which she made her debut in Berlin. She rendered it also under the baton of Emil Oberhofer during a recent appearance with the Minneapolis Symphony. Gertrude Cleophas is a pupil of Fanny Bloomfield-Zeissler and Theodore Leschetitzky.

That high musical spirit and hospitality are good partners was demonstrated at the last program of the Dominant Club, Mrs. Bertha Vaughn, president, which was attended by a large and happy gathering of musicians and music lovers. Harrison Williams, pianiste, Emile Ferir, violist, Estelle Heart-Dreyfus and Blanche Rogers Lott, pianiste, were the soloists, uniting in a program fully of that standard their co-operation implied. The program was in charge of Miss Adele Grace Freebey, the song writer.

Calmon Luboviski, beyond doubt one of the most artistic violinists, will be the soloist at the coming Philharmonic Sunday afternoon program in the Symphony Espagnole by Lalo. Musical Los Angeles will do well "to sit up and listen." Dr. Humphrey J. Stewart of San Diego is to conduct his own Bohemian Dances that afternoon, the program including also Mendelssohn's Midsummer Night's Dream Overture, the 1812 Overture by Tchaikowsky and Strauss's Gipsy Baron waltz. Florence Macbeth will be the "feature" artist at the symphony concerts of the 15th and 18th, when also the symphony No. 4, in C major, by Guy Ropartz, the French composer, and pupil of Cesar Franck, will have its local premiere.

March 18th to 25th is the date set for the Federation Drive planned for Los Angeles County by the California Federation of Music Clubs. A preliminary meeting was held by the presidents of the music clubs with Mrs. Mattison B. Jones, acting as chairman. Further details will be available in time for next week's Los Angeles letter. The drive is aimed at the increase of member ships on the part of music clubs, music sections of clubs, church choirs and other musical units. Miss France Goldwater is acting as publicity chairman.

[Editorial Note:—Bruno David Ussher, the Pacific Coast Musical Review's Los Angeles representative, has been unusually industrious lately. We have enough material at hand to fill another complete Los Angeles department. We shall continue this interesting letter next week and trust that the musicians who expect to receive attention will have a little more patience as we cannot spare more space at present.]

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Music at the Theatres

At the California—Offenbach's Overture to Orpheus in Hades won the hearts of the public. It was rendered in characteristic nonchalant, hilarious vein, enhanced by a well measured dose of briskness by Conductor Elinor, who nevertheless did not overlook the true lilt that lives in this pleasing work. Elinor is well at home in his operatic selections. He gave a highly effective arrangement of Cadman's lovely song, *At Dawn*, entrusting the principal themes to viola (J. Bush), English horn (F. Masetti), and violin (Miss Elsa Grosser, the gifted concertmaster). It is a happy idea on Mr. Elinor's part to feature famous songs of American composers, and the success of this number should encourage him to adhere to selections along similar lines. It serves to popularize good songs of our own composers. In Impressions of Havana, a third set of musical impressions offered, brilliant, hot-blooded, Spanish dance-songs which, too, evoked warm applause, having been rendered with élan.

At Grauman's the program was dedicated to Beethoven and with strong popular success. The program offered the Eroica symphony and Egmont overture, two titanic works that demand the utmost from a director and players. Two important facts were proven by their performance. One is that the general public is glad to accept classic music of that nature. The growing applause after each movement proved this beyond any doubt. Secondly, the program choice pointed again convincingly to the fine educational aims incorporated in the musical policy laid down for these Sunday morning programs.

No orchestra, of course, can be expected to present these selections with that finish and interpretative detail only extensive preparations can bring about. Rehearsal time for theatre orchestras is limited generally and was more so in view of the task. There were decided shortcomings, yet criticism in face of these facts is idle. Rather should it be emphasized that Mr. Guterson and his players showed a versatility and grasp of their undertaking which successfully brought a vast audience face to face with Beethoven at his greatest moments. The concert proved once more to these two thousand or more intent listening music lovers that classic music sounds much better than its name would imply.

THE MERO-FANNING CONCERT

On Monday afternoon, March 20th, in the Colonial Ballroom of the St. Francis Hotel, there will be given a joint recital by Cecil Fanning, the eminent American baritone, and Yolanda Mero, the famous Hungarian pianist, which from the sheer attractiveness of the program, should draw hundreds of music lovers from all points in this section.

Rarely, indeed, are the talents of two such fine artists combined for a single event, for Cecil Fanning is today one of America's greatest artists. London, as well as the United States, has joined in acclaiming his art of the finest. Yolanda Mero has been styled the High Priestess of the pianoforte. It is claimed that there is no living artist, who so beautifully interprets the glorious Liszt Rhapsodies. Her Chopin is said to be intelligent and beautiful, and, in fact, she is generally regarded as one of the really big pianistic features of the age, irrespective of sex.

The program to be given is so beautiful and so attractive that it is printed herewith in full: *The Wanderer* (Schubert), *Whither?* (Schubert), *Messages* (Schumann), *Pilgrim's Song* (Tolstoy) (Tchaikowsky), *Mr. Fanning; Variations, B flat* (Chopin), *Nocturne, D flat* (Chopin), *Valse, D flat* (Chopin), *Scherzo, C sharp* (Chopin), *Mme. Mero: Songs by California Composers—Trees* (Joyce Kilmer) (Oscar Rasbach), *Left* (Damon Runyan) (Clarence Gnstlin), *The Doe Skin Blanket* (Cecil Fanning) (Chas. W. Cadman), *The Song of the Dagger* (The Bard of Dimbovitza) (written for Mr. Fanning) (Antonio de Grassi), *Mr. Fanning; Intermezzo, op. 116* (Brahms), *Serenade* (Rachmaninoff), *Clair de Lune* (Debussy), *Second Rhapsodie* (Franz Liszt), *Mme. Mero; Archibald Douglas* (Fontane) (Loewe), *Mr. Fanning.*

THE SISTINE CHOIR

The Pope's Sistine Chapel Choir of the Vatican in Rome is scheduled to sail tomorrow from Naples on the British P. & O. steamer *Naldera* for Melbourne, Australia, where on Saturday, April 15th, the choir will commence a concert tour of the Antipodes lasting from eight to fourteen weeks. Following that, it is anticipated that arrangements which are progressing very rapidly will have been completed whereby San Francisco and other cities of the Pacific Coast will have a series of concerts, the like of which from a musical standpoint have never been heard before. Manager Frank W. Healy, who has so successfully handled the largest musical attractions that ever visited San Francisco is asking that \$45,000 be guaranteed to underwrite the twelve concerts contemplated, and already His Grace, Edward J. Hanna, Archbishop of San Francisco; R. M. Tobin, secretary of the Hibernia Bank; W. H. Leahy, proprietor of the Tivoli Opera House, and A. P. Giannini on behalf of the Bank of Italy, have subscribed to the guarantee fund, realizing that San Francisco music lovers must not miss the opportunity of hearing the magnificent singing produced by fifty-four of the picked voices of Italy.

WINIFRED FORBES' CONCERT

A most interesting concert was given at the Fairmont Hotel on Tuesday, February 25th, under the direction of Madam Vought. Those who participated were

Miss Winifred Forbes, violinist; Norman Smith, pianist, boy prodigy from the artist class of George Kruger, and Helen O'Neal, soprano. Miss Forbes displayed a wonderful tone on the violin and fine interpretation of compositions by Kreisler, Massenet, Wieniawski, MacMillan, Schubert, DeGrassi and Randegee; the rendition of Wieniawski's *Romance* from the second concerto deserves special mention and called forth much applause.

The sensation of the evening was the boy prodigy, Norman Smith. The little fellow played like a matured artist. His expression is far beyond his years and he is supported by a splendid technic. His interpretation of the Chopin *Mazurka*, op. 50, No. 2, in A flat, was soulful to the extreme and the Spinning Song by Mendelssohn was given in a very rapid tempo, the melody finely shaded and always distinct. The same can be said of Laval's *Butterfly*. As an encore he gave the F sharp minor *Mazurka* by Chopin.

Miss Helen O'Neal contributed to the program by giving an interesting demonstration of the Duo Art Piano in arduous selections. Miss Maybel Sherbourne West accompanied Miss Forbes in an efficient manner.

Grace Ewing, who has been so warmly received by the various audiences who have had the rare privilege of hearing her unusually attractive repertoire of French folk songs, appeared recently before the Ebell Club of Oakland. On this occasion Miss Ewing wore a most fascinating and unique costume, correct to the smallest detail, including the wooden shoes and the wedding jewelry of a Brittany peasant girl. Other excellent interpretations were given with a splendid pianistic background furnished by Frederick Maurer. After the program was concluded Miss Ewing was the recipient of an overwhelming ovation. Never was her work as heartily and as enthusiastically applauded as it was by the members and guests of the Ebell Club.

Miss Lorraine Ewing entertained her adult piano class at a most delightful recital and tea at her studio on Carl street, last Saturday afternoon, March 4th. Those taking part in the afternoon's affair were the Misses Sophie Huber and Maria Zachert, Claraanna Huber, Jean Le Gallee and Mesdames Wheeler, Wrysdale and Felckner. The program was added to by two very charming soprano solos sung by Miss Ejane Koney with Miss Ewing at the piano. Dainty refreshments added to the pleasure of the afternoon. Miss Ewing is noted in musical circles for her great success as a teacher of the piano, and her spring musicale at which she will present five young talented pupils, is being looked forward to by her many friends and admirers. Miss Ewing is a pupil of Hugo Mansfeldt and a well known member of the Mansfeldt Club.

Miss Lillian Hodghead, a faculty member of the Ada Clement Music School, will present one of her pupils, Ruth Cook, in a recital to be given at the school, 3435 Sacramento street, on Friday evening, March 10th. The program to be rendered is as follows: *Prelude in C minor* (Bach), *Sonata, op. 36* (Scarlatti), *Nocturne, op. 37, No. 1* (Chopin), *Scenes from Childhood* (Schumann); *To a Wild Rose* (MacDowell), *In Autumn* (MacDowell), *Claire de Lune* (Debussy), *Waltz, op. 20, No. 3* (Karganoff).

ALCAZAR

Call the Doctor, the brightest comedy in years, will be the next attraction at the Alcazar Theatre, beginning with the Sunday matinee, March 12th. It was staged by David Belasco and contains in every detail the wonderful touch of that master producer and playwright. A wizard of stagecraft, Belasco has succeeded in creating a delightful atmosphere about this, his greatest play, and it leaves nothing to be desired in the way of entertainment and scenic effects. His fine hand is evident even in the properties and those inanimate things that the audience is apt to overlook and the production will be one not soon forgotten here. The story concerns domestic difficulties and the little misunderstandings that creep into every household. The "doctor" in the play is not of the medical profession but is a mender of "broken hearts."

She is summoned to a home torn by dissension and succeeds in bringing order out of chaos and conjuring up smiles where once there were only tears. Clever dialogue, humorous situations and surprising complications serve to keep the interest keen throughout and the character drawing is of the sort to please the most seasoned theatre-goer. Gladys George will appear in the role created in the original New York production by Janet Beecher, and those who have seen both predict that the Alcazar's popular leading woman will achieve one of her greatest successes in this stellar part. Dudley Ayres will be found in an equally important characterization and Stage Director Hugh Knox is preparing an elaborate production.

Dudley Ayres is having all of the honors to himself at the Alcazar this week in *The Night Cap*, a sensational mystery comedy, which is pleasing San Francisco theatre-goers in an unusual way. It is the only rival to *The Bat* as a puzzling play, and is proving most popular.

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THE PACIFIC PLAYERS

The Pacific Players, under the direction of Nathaniel Anderson, announce their third production at Serosis Hall for the evening of March 21st. These players may be classed as an independent organization. So far they have exhibited no list of patrons, seeming to depend on their own strength and merit of their work, and the performances have been of a nature to warrant high praise.

Two playlets will be given and a musical program. Mrs. Anna Morse will be at the piano with selections as follows: Arabesque in G minor, Chaminade, Polonaise, and Impromptu (Chopin), and Valse Capricieuse (Grodzki). Madge De Witt, heard at the Tivoli and other theatres, will sing, Quod Wrangle, the first of the one-act plays, is by Oliphant Down, writer of the charming little Pierot play, The Maker of Dreams, and Getting Unmarried, by Winthrop Parkhurst, as a repeat from its success at the last performance of the Pacific Players. The members of the casts are: Paul Merrick, Dudley R. Douglas, Frank Berges, Nathaniel Anderson, Bobby Merrick, Winifred Buster, well known as a dancer also, and Jane Seagrave, an experienced actress

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Thursday, March 30
TANNHAUSER—Raisa, Ann Gordan, Riccardo, Mar-
tin, Schwarz—Cimini, Cond.

Friday, March 31
JUGGLER OF NOTRE DAME—Garden, Dufranne,
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Saturday Mat., April 1
ROMEO AND JULIET—Mason, Muratore, Baklanoff
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Saturday Night, April 1
JEWELS OF THE MADONNA—Raisa, Lamont, Ri-
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Monday, April 3
LOUISE—Garden, Pavloska, Johnson, Dufranne—
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Tuesday, April 4
MADAM BUTTERFLY—Mason, Pavloska, Johnson,
Rimini—Polacco, Cond.

Wednesday, April 5
NORMA—Raisa, Pavloska, Lamont, Lazzari—Po-
lacco, Cond.

Thursday, April 6
SALOME—Garden, Muratore, Ann Gordan, Lazzari
—Polacco, Cond.

Friday, April 7
ROMEO—Mason, Pavloska, Johnson, Rimini, Laz-
zari, Dufranne, Dux—Cimini, Cond.

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GERTRUDE CLEOPHAS AT CALIFORNIA

The California Theatre tomorrow morning at its third anniversary concert will present Miss Gertrude Cleophas, pianiste, as soloist with the California orchestra, Herman Heller, conducting. The MacDowell concerto will be her program number. It will be three years tomorrow since the California Theatre inaugurated its policy of giving orchestral concerts every Sunday morning at 11 o'clock. Miss Cleophas is a thorough musician, at present an artist pupil of Fannie Bloomfield-Zeisler and of Theodore Leschetzky. She played the MacDowell concerto at her debut in Berlin, and also at one of her recent appearances with the Minneapolis Symphony Orchestra. The program of the orchestra will be as follows: Sounds of Peace by Von Bion, A Song of India by Rimsky-Korsakow, Little Serenade by Gruenfeldt, Adrienne Lecouvreur Selection by Cilea, and Rienzi Overture by Wagner.

WERTHER A SUCCESS AT FRENCH THEATRE

The first of a series of excellent performances of Werther, a lyric drama in four acts and five tableaux, from Goethe's famous novel set to music by Jules Massenet, was given at the Theatre Francaise on Friday evening, February 3rd. The artists who so ably interpret this work are: Jeanne Gustin Ferrier, Anna Young, Virginia Marvin, Y. Du Parc, A. Loustaunou, Andrée Le Breton, Blanche Coudere, Raymond Le Breton, Marlon Vecchi, J. Hillman, F. H. Ward, A. Frediani, H. Puttaert, André Ferrier. Wheeler Beckett is musical director, Theo Marc, cellist, and Ewing Avery, organist. We shall publish a detailed review of this production in the next issue. There were announced for this week two performances of this excellent work. One of these took place yesterday (Friday) and the second will take place tomorrow (Sunday) evening. The two final performances this month will take place on Friday and Sunday evenings, March 17th and 19th. Anyone interested in an excellent work conscientiously presented will find pleasure in attending these performances.

ST. IGNATIUS CHURCH CONCERT

The fourth annual Palm Sunday concert will be given at St. Ignatius Church, Fulton street and Parker avenue, on April 9th, when Dvorak's Stabat Mater will be sung by local artists, assisted by many of the best church singers in the city. Other beautiful classics, of ecclesiastical origin, will enrich the sacred program, which is in the course of preparation under the direction of St. Ignatius' organist, Mrs. R. P. Grubb. Rehearsals are held in the church every Thursday at 12 o'clock noon, and also on Friday evenings at 8:30 o'clock. All chorus singers who participated in the former Palm Sunday concerts, given at St. Ignatius, are most cordially invited to attend these rehearsals, and give in their names to Mrs. F. J. Mackin.

CECIL FANNING'S PACIFIC COAST DATES

Cecil Fanning's dates on the Pacific Coast will begin with the Los Angeles Philharmonic Orchestra at Pasadena on February 24th. Mr. Fanning and his distinguished accompanist, H. B. Turpin, have been booked for five weeks on the Pacific Coast, and from here they will go direct to London for a long series of recitals and concerts. One of the most interesting numbers these noted artists will offer on their Pacific Coast programs are Four Songs Written in California. These are four most unusual songs written by one of California's foremost composers. They are new but Mr. Fanning declines to give their names as he and Mr. Turpin wish to use them as a surprise to our musical public.

YOLANDA MERO SYMPHONY SOLIST

Another attractive program has been prepared for the Popular Concert to be given tomorrow (Sunday) afternoon in the Columbia Theatre by the San Francisco Symphony Orchestra under the direction of Alfred Hertz, it being next to the last concert in the Popular Series.

Among the numbers programmed are two which are new in the repertoire of

the Orchestra, the Jubel Overture of Weber and Duparc's Aux Etoiles (To the Stars). Other items listed are the grotesque Danse Macabre or Dance of Death of Saint-Saens, and Bizet's popular L'Arlesienne Suite No. 1, while the second half of the program will be made up of works of Richard Wagner, and will include the overture to The Flying Dutchman, Dreams, and the Introduction to the Third Act of Lohengrin.

Yolanda Mero, the internationally celebrated pianist, will appear as soloist with the orchestra at their pair of concerts to be given next Friday and Sunday afternoons, performing the difficult A major Concerto of Liszt. Miss Mero's career in the United States, covering a period of ten years, has demonstrated from the very first that in breadth of style and command of pianistic resources, she stands unique among women. Her playing combines a sweeping mastery and a poetic intensity that carries it far beyond the generally conceived limits of a feminine performance.

The balance of next week's program consists of the D minor Symphony of Cesar Franck and the beautiful Dohnanyi Suite, op. 19, which was one of the outstanding successes among last season's new offerings.

Signor Camillo d'Alessio, principal of the d'Alessio Conservatory of Music of Tacoma, Wash., is a newcomer in our musical circle. Signor d'Alessio, in addition to being a conductor and composer is a violinist of exceptional ability. His programs include such works as Paganini's concertos, Mendelssohn and the Beriot concertos, Bach's Chaconne and works of Vieuxtemps, and other eminent composers. He is also a very fine interpreter of Beethoven's works. His first appearance in San Francisco will take place tomorrow (Sunday) afternoon at the Grace Cathedral during the afternoon service. He will play on this occasion Reverie by Vieuxtemps and Legende by Wieniawski.

Mme. Rose Florence, the delightful vocal artist, who made such an excellent impression here, announced her New York concert at Aeolian Hall for February 21st. As soon as we receive some information regarding this event we shall be pleased to publish it in these columns.

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Assets	\$71,861,200.62
Deposits	68,201,299.62
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,450,000.00
Employees' Pension Fund	371,753.46

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VOL. XLI. No. 25

SAN FRANCISCO, SATURDAY, MARCH 18, 1922.

PRICE 10 CENTS

THIRD ANNIVERSARY CONCERT AT CALIFORNIA

Herman Heller and the California Theatre Orchestra Begin Third Season of Successful Sunday Morning Series of High Class Concerts—Three Thousand People Attend Sunday Morning Programs During Two Entire Years—Great Help in Spreading of Musical Taste

By ALFRED METZGER

The Sunday morning concert which took place at the California Theatre on March 12th was the fifty-second event of this kind during the season 1921-1922 and formed the close of the second season of these concerts. The Sunday morning concert to take place tomorrow morning (March 19th) will be the beginning of the third season and will in reality be the third anniversary concert, and not, as the program and announcement stated, the most recent event. In this respect we should like to call the attention of our readers to the extraordinary success of these concerts. If there is anyone who cannot readily see the wonderful advantage music in general derives from these Sunday morning concerts at the California Theatre, under the direction of Herman Heller, then he is surely very shortsighted and narrow-minded. In the majority of cases three thousand people attend these concerts, which means an annual attendance of over one hundred thousand people at these Sunday morning concerts alone. But when it is considered that Herman Heller and his fifty picked musicians appear every day of the year before thousands of people, the opportunity to spread the gospel of good music is unlimited.

The remark is sometimes made that because the management does not see its way clear to permit more rehearsals and employ conductors of greater reputation the public is not really enjoying the best of music. This may be true in part, but as a matter of fact certain musical people do not seem to view the public taste for music in the right light or spirit. The average hearer does not know the inner technical rules and regulations of orchestral interpretation. They merely are able to appreciate melody and rhythm. And as long as Mr. Heller, for instance, is able to get them used to the higher form of music, no matter whether it is perfectly performed or not, he is at the same time educating them to appreciate symphony concerts, grand operatic productions and the concerts of great internationally famed artists. The extraordinary increase of our musical public is due absolutely to conductors like Herman Heller and orchestras like that of the California Theatre. Anyone who cannot see this obvious fact is shortsighted indeed. Many music lovers seem to think that the average theatre-goer would understand the difference between a technically perfect and a technically imperfect performance. This is absolutely impossible. If the California Theatre and like institutions would not give the general public concerts such as these Sunday morning events, such public would never attend symphony concerts or grand operatic performances at all.

Many people whom we now see at symphony concerts used to tell us a few years ago that they could not be dragged to "high brow" concerts. You simply could not argue them into trying to do so. They did not believe you when you told them "high brow" music is not at all unpleasant to listen to. They simply had made up their minds that they would not like good music, that they would feel bored to attend symphony concerts, and you could not convince them to the contrary. But hearing is believing, and after these same people listened to Mr. Heller and his orchestra interpret parts of symphonies and lighter classic music, and thus by experience became convinced that it sounded well, they were ready to attend a real symphony concert

and liked it. And so when anyone tells you that the California Theatre Orchestra does not make music-lovers you simply tell them they do not know the public and are occupying a position of aloofness entirely incompatible with the taste of the average theatre-goer. They simply judge everyone from their own taste which is entirely contrary to psychological laws and experiences. And so we wish to congratulate Herman Heller and the California Theatre management for the excellent showing they have made during



HERMAN HELLER
The Popular Conductor of the Famous California Theatre Orchestra, Who Begins the Third Season of the Justly Successful Sunday Morning Concerts at Tomorrow's Event

the last two years and for the wonderful benefit they have wrought in the matter of improvement of musical taste in this community. We wish both a brilliant third season and trust that the public will continue to appreciate their efforts with the same enthusiasm and loyalty that has characterized the past two seasons.

The program selected by Herman Heller for the close of the second season was very effective. It began with Von Blon's vigorous march, *Sounds of Peace*, which was followed by two delightful and melodious compositions, namely, *A Song*

of India (Rimsky-Korsakow), and *Little Serenade* (Gruenfeld). Then came a magnificent and splendidly interpreted selection from Cilea's impressive opera *Adrienne Lecouvreur*. The closing orchestral number of this program consisted of Wagner's thrilling *Rienzi Overture* interpreted with splendid force and ensemble effect.

The soloist on this occasion was Gertrude Cleophas, pianist. This young lady played Edward MacDowell's *Piano Concerto* in a manner that stamped her an artist par excellence. Her technic was simply astounding because of its fluency and accuracy, and her musicianly interpretation of the work proved her to be a pianist of exceptional intelligence and insight. Miss Cleophas is an artist of rare faculties and her splendid triumph proved that the audiences at the California Theatre are sufficiently discriminating to immediately recognize true merit and proficiency.

They will play *Hymn to the Sun* by Mascagni, *Artist's Life* by Strauss, *La Boheme* selection by Puccini, and *Il Guarany Overture* by Gomez. *Barcarolle* from *Love Tales of Hoffman* by Offenbach will be played as an organ solo by Leslie V. Harvey.

SYMPHONY POPULAR CONCERT

The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the ninth popular symphony concert at the Columbia Theatre last Sunday afternoon in the presence of a crowded house. The program consisted of works selected from the best liked among the large repertoire of the orchestra. The opening number consisted of Weber's *Jubel Overture*, which was followed by Duparc's *Aux Etoiles*, heard for the first time in San Francisco. It is a work romantic in its character, very melodious and expressive of deep sentiment. It made an excellent impression and proved one of the best of the lighter pieces played at these concerts. Saint-Saens' *Danse Macabre* has not lost any of its mysterious thrill while Bizet's *Arlesienne Suite* delighted everyone with its graceful measures.

The second part of the program consisted of Wagnerian compositions and revealed Alfred Hertz at his very best. The *Flying Dutchman Overture*, *Dreams and Introduction to third Act of Lohengrin* received that care of interpretation and thoroughness of execution which is one of Mr. Hertz's strongest assets. Judging from the enthusiasm and expressions of gratification this ninth popular concert matched those preceding events in the matter of popularity. Capacity houses have been the rule all season at these events, and no doubt thousands of people will regret the fact that the next will be the final popular concert of the season. It is a pity that no one can summon up enough energy to secure for San Francisco a summer season of popular symphony concerts.

THE GODOWSKY CONCERTS

What are announced as his "farewell concerts for several years to come" will be given by the famous pianist Leopold Godowsky, who Josef Hofmann refers to as the "master of us all" next Tuesday night, March 21, at 8:30 o'clock, and the following Sunday afternoon, March 26, at 2:30 o'clock, in the Scottish Rite Auditorium, Sutter at Van Ness avenue, under the local direction of Frank W. Healy.

Godowsky will give two wonderful programs on these occasions and it is needless to say that every number will be superbly done by this master pianist, whose every recital is a piano lesson in itself and "who leads the way while others follow." Godowsky, whose friends and admirers in San Francisco and the bay cities are legion, has often been called the "musicians' pianist," for his audiences invariably comprise all the leading professional musicians and piano students who derive the utmost benefit from listening to his playing.

Here is Mr. Godowsky's program for next Tuesday night, which, with the addition of extra encore numbers will surely make the recital a most memorable event:

(a) *Prelude and Fugue, Op. 35* (E minor) (Mendelssohn), (b) *Musette en Rondeau* (Rameau-Godowsky), (c) *Tambourin* (Rameau-Godowsky), (d) *Pastorale* (Angelus) (Corelli-Godowsky), (e) *Gigue* (Loellly-Godowsky) (from *Renaissance* by Godowsky); (a) *Sonata, Op. 58* (B minor), (b) *Nocturne, Op. 9, No. 3*, (B major), (c) *Scherzo, Op. 20* (B minor), (Chopin); (a) *Nocturnal Tangler*, (b) *Sylvan Tyrol*, (c) *Memories*, (d) *The Music Box*, (e) *Quixotic Errantry* (from *Trakontameron* by Leopold Godowsky), (f) *March Wind* (MacDowell), (g) *Serenade* from *Miniature*, Op. 92 (Rubinstein), (h) *Concert Study, A major* (Poldini), (i) *En Automne* (Moszkowski), (j) *Tarantelle Venezia e Napoli* (Liszt).

Florence Ringo Next Soloist

The soloist tomorrow morning at the California Theatre's grand Sunday morning concert will be Florence Ringo, a talented young San Francisco soprano. Her program number will be *Ritorna Vincitor* from Verdi's opera, *Aida*. Miss Ringo has a dramatic voice of splendid range, which is flexible and clear. She has sung before many critical audiences in all the larger cities on the Pacific Coast during the past year and everywhere has met with unvaried success.

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TWENTY-FIRST YEAR

SYMPHONY ORCHESTRA BENEFIT

The San Francisco Symphony Orchestra finds it necessary to give a benefit concert at the Civic Auditorium this (Saturday) evening March 18th, to make up a deficit on the guarantee fund. As a matter of fact it is a shame that this should be so. San Francisco has the smallest guarantee fund and the largest number of guarantors of any symphony orchestra in the world. Among its Board of Directors are millionaires and multi-millionaires. Among a guarantee fund of \$100,000 only \$20,000 are needed, and instead of a few wealthy men, to whom a few thousand dollars do not mean any more than a few dollars to you or us, do not find it expedient to aid the cause of music sufficiently to quietly and without bragging make up this deficit. But they leave the responsibility to the musical public.

Now, it is unfortunate that San Francisco should have so many wealthy people who really are not interested in music at all. If they were they would not whine so much and ask the public to do their philanthropic work. But since such conditions do exist our musical public ought to put these few wealthy citizens to shame and come through handsomely at the benefit concert. Let us pack the Civic Auditorium from top to bottom and prove once for all that San Francisco wants a symphony orchestra badly enough for everyone to turn out and pay the deficit. If our wealthy citizens have only money for sports and card games, why let us prove that the musical public has money for music and culture in general. The San Francisco Symphony Orchestra only needs a guarantee fund of \$100,000. It has 750 guarantors to pay this. This means that every guarantor only contributes a little over a hundred dollars a year. In this way there can be but few guarantors paying more than a hundred dollars. Nevertheless there is a shortage of \$20,000 on the original \$100,000, which reduces the per capita amount to practically \$100 per guarantor. Well enough! Let us turn out in force and get the association this \$20,000, since the rich people of San Francisco are either too stingy to supply it, or too indifferent to music to make any personal sacrifices in the way of cultivated prejudices. Let the public support our symphony concerts entirely, but for the love of fair play don't let us prate any more about so called public-spirited citizens of wealth.

THE SINGING VOICE

By Mary Coonan McCrea

"In my girlhood and young womanhood I had a beautiful voice. I studied faithfully and kept up my singing, but of course, now that I am getting old, my voice is gone."—(Usually the speaker is middle-aged.)

This comment every teacher of singing frequently hears. A teacher who understands the voice becomes impatient when hearing this placid putting of the responsibility of lost voice on age—whether it be in the thirties, forties, fifties or later still—when the cause is not years, but a wrong method of singing.

The world is as rich today in lovely fresh young voices as in the "Golden Age." They are everywhere, but many a Sembrich or Melba is dying vocally in her twenties because of a wrong method of producing her tone. How soon they vanish! They make a flash as a shooting star in the heavens, and then darkness—and the tragedy of all this is that it is taken for granted that the voice necessarily is short lived. How seldom do we hear one when she reaches maturity sing with ease and beauty of tone. Usually it is but a hollow echo of a once great voice, now worn, frontal and rasping. Her artistry may remain but because of a perished voice she is not a delight to listen to.

One could weep for the very tragedy of it, so needless, all because of the fault of a wrong production. Incorrect habits formed in youth, which because of a naturally good tone, were not detected by teacher or pupil, and like an insidious disease allowed to grow until the vocal bands became hopelessly thickened and lost their elasticity and sensitiveness to vibrate. With a proper production the voice of the twenties should at middle age have reached its maturity in beauty and power and should decline no faster than the physical strength declines. Even then there should remain till the last, sweetness, purity of tone and ease of singing.

From observation, I have found that the individual endowed with the most beautiful voice is, as a rule, the least willing to accept the drudgery necessary to its preservation. The voice is lovely, people applaud it, she is offered remuneration at once—opportunities to blaze forth. She does not realize that it is beautiful and unharmed because it is comparatively unused—that her vocal bands vibrate clearly because they have not as yet been subjected to much use or strain, but that without proper breath support, little by little, but surely, incorrect muscular habits will unconsciously be formed and sooner or later (how soon depending on the endurance of the throat) the beauty of the voice will depart.

No drudgery for her! Off she rushes to the coach. As a rule a coach is several things; a leader of oratorio or orchestra, a pianist, organist, a composer and teacher of harmony or sometimes a librettist. A wide general knowledge of music should enable him to be an intelligent critic and if so, he can sometimes be of assistance to the singer. This does not necessarily mean, however, that he is qualified to teach tone production. The very diversity of his knowledge makes it improbable that he has the thorough training and experience necessary to render him an efficient teacher of the principles of voice emission or even to recognize throat resistance in its initial stage. Strictly speaking he should accept a pupil for interpretative work only and should not attempt to teach diction unless he thoroughly understands the laws of relaxation, without which the proper placing of the consonants is impossible.

Then there is the coach—usually a man of large temperament—who guarantees to give volume and dramatic style in so many months. His only qualification for teaching is that once he had a fine voice and appeared in opera; through a faulty method lost his voice and his job, and choosing a good climate, settles down to teach others to do the same.

Then there are teachers (rare they be) who understand voice in the making and devote their lives to the work of producing beautiful tone. Even though they be eminently qualified to teach interpretation, if the voice be not properly placed, their sensitive ear will forbid them to disregard the offensive sounds. They cannot conscientiously proceed with interpretative work and will insist on first teaching the technic necessary to purity of tone, as will the master of piano, when expected to teach beauty of phrasing to one who hammers on her instrument.

Thus it is that the teaching of voice placing and the teaching of interpretation are distinct and separate works, each necessary to the singer but unfortunately the tendency is to go to the coach first, and then, when too late, look for the teacher of voice.

Another principal cause of the early decay of the voice is the adoption of the generally accepted idea that placing the tone around the nose, or in the mask, brings resonance. It is a habit so pernicious and insidious that if persisted in, invariably brings age to the voice more quickly than any other form of production. It is an interference, and though, in the beginning, it may seem a resonance (for at first the sensation is that the tone is amplified), little by little it brings a frontal glare to the tone and ultimately destroys its beauty.

As evil as it is, I prefer listening to a worn out guttural voice that has died from sheer throatiness than to the voice that has been brought up on nasal resonance; one really dies because it chokes to death, but the other goes on forever. The guttural singer realizes the increasing difficulty to make sounds, but the nasal resonance singer, as time goes on and the voice becomes more worn, feels it increasingly on the forehead or "in the mask." She mistakes this sensation

for resonance and whoops it up especially if there be a climax, till the sensitive listeners dig their nails in their palms till she swoops to earth again.

This harmful teaching had its rise from one man, himself a very great artist, gifted with a magnificent natural voice, who should have rested on his laurels as a singer, actor and coach and omitted the teaching of the voice itself.

In the age of the bel canto, when purity of tone counted for so much, the old masters did not speak of nasal resonance. Instead it was of the balance of breath, absence of rigidity or muscular interference from any source. Resonance of tone resulted from this teaching.

Resonance is not obtained through interference. Quite the contrary; even to think the tones in the nasal cavities is to obstruct them if ever so little, just as to be conscious of the throat tends to close it, and interference results in inability to properly place the voice. From absence of rigidity and with a rightly supported breath a balanced tone is born and balanced tone is full of resonance. Especially is this apparent in the high register.

It is with the upper voice that the singer's greatest climaxes are produced. Yet how seldom do we hear a crescendo made in the high voice without a tenseness and dread that something will snap in the singer's throat.

It is of such common occurrence that it leads one to believe that a famous critic was right when he said: "the placing of the high voice is almost a lost art!" I think he could safely have omitted the word "high," for if the lower and middle registers be badly produced the high voice will not live. When breaks (holes between the registers) occur, the scale is broken, the voice becomes sick, and the high tones become increasingly difficult to produce.

On the other hand, if the lower and middle voice be sung with breath support, accompanied by relaxation of the instrument, there will be no break nor tendency to sing under, nor to scoop to the note; it will place itself exactly in the center of the tune. If these registers be properly produced the high voice will come into its own. Lying outside the compass of the speaking voice, it is physically difficult to produce without a perfectly balanced breath and an utter lack of rigidity, yet exactly the same rules apply to the high voice as to the low, but the student must content herself to first work patiently with her middle and lower voice, and when properly produced, note by note will be added to her high voice until it has reached its natural compass with the same ease that has characterized her lower tones.

Then, be she soprano, mezzo or contralto, she will soar to her high notes without fear; will attack them with ease and will be enabled to sing with abandon, yet beauty of tone, to the delight of her hearers.

MUSIC TEACHERS ENTERTAIN AT DINNER

On Sunday evening in the Hotel Whitcomb Roof Garden a large number of members of the San Francisco Music Teachers Association and their guests gathered to celebrate the success of their protest against the tax which had been levied on music teachers, but which was repealed by the Board of Supervisors Monday, March 6th. It was a delightful occasion, marked by a genuine sociability and that joyousness of spirit which the winning of a righteous cause engenders.

After supper was served, the president, Frank Carroll Giffen, related briefly for the benefit of all members the history of the fight against the tax, waged for many months by the Association through its board of directors and special license tax committee, enlivening the serious features of the story by his entertaining and sometimes witty presentation of facts. He also emphatically repeated that members as individuals did not object to bearing their fair share of the city's taxation, but protested against the injustice of this particular tax because it ignored their standing as an important body of educators in the community. Miss Estelle Carpenter gave also an account of the meetings before the judiciary committee of the Board of Supervisors at which latter session Victor Herbert, the famous conductor and opera composer, made a vigorous and effective plea for the remission of the tax, which he considered unworthy of San Francisco.

Mrs. Willson, Mrs. Mark and others laid stress on the debt of the Association to Mr. Giffen for his untiring efforts and the splendid service rendered all music teachers by his devotion to this task, and a rousing vote of thanks was tendered him. Henry Breherick gave a short resumé of other achievements of the Association, and John Manning and others voiced the need of a permanent home, not only for Association members but for young music students in our midst, especially strangers. Mrs. Lillian Birmingham spoke of the difficulties of financing the convention of the State Federation of Musical Clubs shortly to be held in this city and urged the co-operation of the M. T. A. and of everyone who takes pride in San Francisco's musical reputation and hospitable spirit.

All present enjoyed a great treat in the singing of Spanish and Italian songs by R. H. Clark, lyric opera tenor, accompanied by Mr. Manning. Mr. Clark possesses a vibrant voice, excellent enunciation and a warmth of interpretation which fascinated his audience.

The Wednesday Morning Choral took part in the pageant, A Vision of Fair Women, given by the Mills Club of Alameda County for the Mills College endowment fund in the Municipal Auditorium on March 4th. The choral sang an accompaniment to the unveiling of Isis (Ruth St. Denis) in the first episode, a Greek chant in the second and a waltz song in the third scene. Paul Steindorff conducted. Mrs. Newton A. Koser is president of the club.

BRASLAU IS AMERICA'S FOREMOST CONTRALTO

Sophie Braslau's Gorgeous Voice, Dramatic Intensity of Interpretation Was Vociferously Applauded by Large Audience.

By CONSTANCE ALEXANDRE

In regard to the song recital which Sophie Braslau gave at the Century Theatre on the afternoon of March 12th, there is but one term to apply. Perfection! Not in many years has an artist so completely electrified a San Francisco audience as did Miss Braslau upon this occasion. Miss Braslau's singing and art of interpretation has now attained a plane of exalted heights which is almost unparalleled. First and foremost Miss Braslau is a serious artist. She is a singer who is not only the mistress of her supreme art but who thoroughly understands how to construct a program of songs. Most all of the numbers that we listened to were new to us, of true musical worth and appealing to head as well as heart. And they required just such an artist as Sophie Braslau who has the entire scale of emotions at her finger tips to produce their full beauty and inner worth.

Miss Braslau is in possession of perhaps one of the most beautiful contralto voices of this decade. It is rich like the deepest purples, magentas and garnets, yet susceptible to delicate tints of shadings and nuances. It is a voice completely controlled and capable of the very finest flexibility. This organ, with Sophie Braslau's dramatic and emotional powers, her potent personality which is imbued with the sweetest simplicity, charm and poise and her extraordinary mentality is what makes her the musicianly singer she is. There is no one to my mind better qualified by nature than Miss Braslau to interpret the songs of Russia. She is one of that country's descendants, although born in America, and this enables her to feel and appreciate the many years of persecution, the trials, sufferings and heartaches experienced by the people of that nationality. So, when she uttered Rachmaninoff's Vocalise, Moussorgsky's The Storm, Pain and Bereavement, there was in her face an expression of tragic passion, bitterness and sorrow and in her voice a pathetic and heart-grIPPING tone.

Two exquisite songs of Gustav Mahler and two by one of the very finest of the younger composers, Werner Josten, whose works are being at last duly recognized, were given by Miss Braslau in German. They were delightfully sung especially in her mezza voce delivery. The other portions of her program were made up of Italian, French and English songs with one or two operatic excerpts. In all languages Miss Braslau sang with faultless diction and with tenderest sentiment for both the music and text. It was a magnificent performance that Sophie Braslau gave, the like of which will not easily be duplicated until she revisits us. I hope it will be soon.

One of the most competent accompanists that I have heard was Ethel Cave Cole who in every respect proved a pianist accompanist of the first degree. Technically and sympathetically she was a joy to listen to and made her part on the program a distinct feature of the performance.

WAGER SWAYNE CLASS HOLDS MEETING

The Wager Swayne class held its regular monthly meeting at Elizabeth Simpson's charming Berkeley studio on Saturday evening, March 11th. The following program was played before a number of guests: (a) Birdling (Grieg), (b) La Campanella (Liszt), Miss Ethel Denny; (a) Nocturne (Chopin), Mabel Marble; Grillen (Schumann), Hazel Land; (b) Melodie (Rachmaninoff), Eva Rittigstein; (a) Mazurka (Chopin), (b) Polonaise (MacDowell), Audrey Beer; (a) Arabesque (Debussy), (b) Scherzo (Chopin), Esther Iljelte; (a) Romance (Sibelius), (b) Valse (Chopin), Stella Howell Sampson; (a) Toccata and Fugue (Bach) Edwin Calberg; First Movement of Concerto, Op. 23 (Tchaikowsky), Marion Frazer. Aileen Fealy at second piano.

YOLANDA MERO SYMPHONY SOLOIST

Yolanda Mero, who has been termed the greatest living woman pianist, will appear as soloist with the San Francisco Symphony Orchestra under the direction of Alfred Hertz, at tomorrow afternoon's concert in the Columbia Theatre, which will be the eleventh and next to the last in the regular symphony series.

Although a virtuosa in the highest sense, Mme. Mero also possesses an emotional intensity and a wealth of temperament that carries her playing into realms seldom reached in a feminine performance. Her orchestral appearances include Boston, New York, Philadelphia, Chicago, Minneapolis, and in fact all the principal orchestras in America, and her performances have been acclaimed everywhere with most flattering superlatives. At tomorrow's concert she will play the A Major Concerto of Liszt.

The orchestral portion of this week's program is made up of Cesar Franck's Symphony in D Minor, which is generally conceded to be one of the most perfect symphonic works of the modern French School, and the Opus 19 Suite of Dohnanyi.

The last popular concert of the season will be given next Sunday afternoon, March 26th, in the Columbia Theatre, an unusually interesting program having been prepared for the occasion. The principal feature announced is a number by the Addimando Oboe Quartet, which is, so far as is known, the only organization of its kind in America. It is composed of an oboe, oboe d'amour, English horn and oboe barytone, played by C. Addimando, A. Dupuis, V. Schipiliotti and Julius Shannis respectively. At next Sunday's concert they will play two movements from Gustav Lange's Pastorale Quartet, which they presented for the first time in America at the Members' Concert given last month. The balance of the program will contain the overture to Weber's Euryanthe, two movements from the Bach-Mannler Suite, which was given its first performance in San Francisco at one of the recent symphony concerts, Moussorgsky's A Night on the Bald Mountain, Gounod's Funeral March of a Marionette, the Mock Morris of Percy Grainger, Delibes' Coppelia Suite and the Preludes of Liszt.

PERCY GRAINGER
MAN AND MUSICIAN
By Rosalie Housman

It happened to be a rainy, cold day when I went up to White Plains to see Mr. Grainger and his charming mother, but that was just the outer atmosphere, as in that attractive and cheerful place I found a warm greeting awaiting me. Settled at last in America (and now a citizen) with all the interesting souvenirs of his successes to furnish the home, Mr. Grainger has spent the past summer in revising and assorting his many compositions. Many of these have been stored in England during the war period, and have only recently been for-



FLORENCE RINGO
The charming California Soprano, who will be Soloist at Tomorrow's Sunday Morning Concert at the California Theatre

warded to him. As a result, a number will be issued this coming winter. He was kind enough to show me the two Hill-songs, of which I had already heard much, and which will be published by G. Schirmer early in 1922; also his Passacaglia, Crem Bushes (in the press with Tehwer & Co., London), which will be introduced to us this coming season by Miss Beebe and her ensemble. It is scored for 22 instruments.—Mr. Grainger showed me the two piano arrangements, as he had the proofs to hand. The first thing I was aware of, was the large rhythmic freedom and original barring. For example, one point of originality I observed was the mark 2/4 1/2 and I of course was keenly interested to understand that. Such half beats were frequently indicated, and Mr. Grainger explained that in the extremely rapid tempo these extra beats were difficult to indicate in conducting, if the eighth notes are beaten, but are easy to beat, and to follow, if (2/4 1/2) 2 beats on the 1st two quarters of the measure are followed by this extra half beat, which is conducted as an eighth note upbeat. The piano part was arranged from the orchestral score, and this made them tally.

And it is along many of these practical and novel roads that Percy Grainger's thoughts run. Always a free and independent musical thinker, whether in the paths

of harmony or musical form, he has given his imagination the real freedom so many of us appreciate, but never attain. No two things are alike, except that all his music has a sane, healthy optimism, which is the breath of life to Percy Grainger. Whether you play the piano, and if you do, you surely know at least one of his admirable arrangements of British folk melodies, or whether you have heard some of the orchestral music, you are always keenly aware of the UNIVERSALITY of his colorful genius. In a Nutshell with its contrasting moods, and "chordy" progressions, you are carried away by charm of the melody, and also by its human naturalness. That is a salient characteristic of the Grainger vocabulary. To be national (in the sense of belonging to Nature) and of the larger nationality is a natural thing to him. He is spiritually akin to the entire Saxon race, to that Norseland of the open with its heroic tales and wild spaces. He, too, has that adventurous outlook, that fearlessness and pure democraticness (his word, not mine) which we know through our own Walt Whitman, whose Song of Democracy is one of Grainger's biggest and finest musical utterances. In this choral work, set for mixed chorus, organ and orchestra, he has not used the Whitman verse as text, but has done a far braver thing. It was the original inspiration, and bears the name of the poet in dedication, but is vocalized, and the nonsense syllables, as they have been called by some, are but the articulate sounds of a marching people. It is for this, and for many other choral writings that the name of the composer is known by choral societies in America and England.

The piano side of his writings is perhaps more popular, as Mr. Grainger has traveled all over America, and played some of them wherever he has concertized. That "raciness" and rhythmic vitality which are personal characteristics are here "to the fore." To hear him do either Shepherds Hey, Country Garden, or Maguire's Kick is an unforgettable experience. That dynamic energy, combined with, what is for me, a spirit of Peter Pan, makes you respond joyously in sympathy. Here the folk feeling is strong, and four-square, but in some of the larger works, like the Hill Songs, of which I spoke, or the Marching Song of the Warriors, the freedom of the irregular barring is as spontaneously informal as the outline of a range of hills, and widens one's musical vision enormously. In fact, the larger share of the Grainger compositions has not reached the public or publisher as yet, though much of it is now being prepared. What is curious, and of the highest interest is that Mr. Grainger is so keenly interested in what he terms "beatless music." This may sound like a paradox, of one whose rhythmic sense is so vitally alive, but he told me that this is no new thought to him. He feels and hears a larger polyphonic rhythm, which will be all but impossible to note in the usual notation but which may find expression through a mechanical instrument at some future date. It is partly through his vast understanding of primitive music that he has reached this novel, but natural conclusion. Inarticulate races, under emotional stress, do not "count" in the way western civilization has become accustomed to, and with that boyishness, love of adventurous experiment, Mr. Grainger has begun to write this beatless music. With his apparently haphazard, though inherently logical harmonic progressions, his freedom in scoring and appreciation of all orchestral possibilities (witness the Deagan instruments in the Nutshell Suite, and his remarkable understanding of the newest devices of percussion) he has welded color and line with a vitality and dynamic force that makes him and his music the real expression of our twentieth century. He has the vision, the fearlessness, and also the equipment to express it in the biggest fashion, and with it all that joyousness and buoyancy which strikes the UNIVERSAL note. To him, music is not happy, or sad, as music, but is the utterance of an emotion, a world thought, and so is popular, in the sense of belonging to the people. After all, what can be truer than just this?

And I am sure that it is by these larger works that we will eventually judge Percy Grainger. The songs are delightful, the piano music fascinating, but it is in the Colonial song, the Warriors, the Hill songs, and these newer compositions, that you find, I think, the real Grainger. He is many-sided, personally and musically, imaginative, free and open, and whether you hear him play or hear some of his music you will be, as the many who have heard him all over the world, refreshed and gladdened because of him.

Knowing him personally has been a rare privilege, but knowing his musical outlook is even rarer. Even the sky had cleared as I was leaving, and smiled also, as both Mrs. Grainger and he did, as they bade me good-by and "au revoir." And if I have been able to tell of the newer and less known sides of the man and musician in these few words I am very glad, as he is coming to California shortly and there will find, as always before, the glad welcome awaiting him and his music.

The Faculty Club of the University of California gave a delightful program on Friday evening, March 10th, before a well filled auditorium and enthusiastic listeners. The participants were Mrs. Reagan Talbot, possessor of a lovely coloratura soprano voice, Orley See, one of California's best violinists, and Edgar Thorpe, the well known pianist and accompanist. The following numbers made up their attractive program: Sonata for Violin and Piano (Handel); Aria from Lucia (Donizetti), (a) Rhapsodie, G minor (Brahms), (b) Scherzo, No. 3 (Chopin); (a) Prize Song from Die Meistersinger (Wagner-Wilhelmj), (b) Ghost Dance (C. Burleigh), (c) Cradle Song (H. B. Pasmore), (d) Gypsy Dance (Nachez); (a) Reflets dans l'eau (Debussy), (b) Etude in E (Paganini-Schumann), (c) Rigaudon (MacDowell); (a) Deh Vieni from the Marriage of Figaro (Mozart), (b) Care Selve (Handel), (c) Il Bacio (Arditi).

Johanna Kristoffy

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RESONANCE

By John Whitcomb Nash

It will be conceded that resonance is a principal element in voice quality, and its development may be said to be the chief object of vocal culture. Resonance is described as reinforcement of tone, but a statement of the active principles of all musical instruments may not be out of place in this connection. Leaving the subject of pitch out of the question for the sake of simplifying the proposition of tone production there are only two factors which directly influence musical tone: first the vibrator; second the resonance mechanism. Let us take a string instrument for example; the string is the vibrator, but the body of the instrument is so constructed that the vibrations which are set up by the bow crossing the string are communicated to a body of more or less confined air which in turn communicates to the surrounding air a much amplified vibration. Thus we see that the vibrator (vocal chords) originate the air waves which compose vocal-tone. The amplifying mechanisms are the cavities of the pharynx, mouth and nose. The amplification of the original tone is essential to both volume and quality, and the resonance of any voice can be manipulated to good advantage, but the action of the vocal chords must be allowed to have free play in response to mental demand, in other words the vocal chords are not under direct control of the will, but the resonance chambers can be so modified as to produce exact effects. A consideration of the various vowel forms will satisfy the investigator upon this point. All available scientific data upon the physics of voice-production give but little that the singer can use outside of the fact that absolute freedom is essential to the effective operation of the vocal chords. In developing resonance there is nothing so valuable as a keen sense of hearing, but it will avail him little until free action of the larynx and surrounding muscles has been accomplished.

Relaxation of the throat and upper chest, together with the soft palate, tongue and jaw should be a first principle in preparing for the act of singing, because without such relaxation the student will never realize his resonance capacity.

The singing tone should have exact pitch, correct vowel shape, indeterminate coloring according to the requirements of the song, and intensity governed by a knowledge of the use of the breath. Of these four elements only one is determined by the vocal chords, that of pitch, for it is the number of vibrations that determines the pitch. This will be brought about by a correct sense of hearing and the appropriate mental demand. The vowel is shaped absolutely in the mouth, but all vowels should be equally resonated; this phase of vocal culture is treated in another chapter. Coloring or voice quality is not so much a matter of the free play of the emotions of the singer as it is an emotional reaction to a mental concept of the author's and composer's purpose. Intensity of tone, for the purpose of this article may be described as volume, and is all a matter of reinforcement, which is resonance amplified by breath pressure.

There are resonances which do not fit the purpose of the singer. The great thing is to know one's own resonance capacity and to realize that having established a suitable quality of resonance, the character thereof should not change because the pitch changes, or the vowel changes, or because of any change of intensity. In this way an even scale may be developed, a legato may be attained, and a crescendo to the limit of the performer's capacity without any suggestion of a shout will be his to do with as he wills.

It should be remembered that a pianissimo is not a tone held back, or in any sense a part of a large tone. No matter how soft or light a tone may be, that tone should give the impression of completeness in itself. This again is a matter of resonance, and it is quite possible to make sounds so small that they may not be heard at a distance of a few feet from the singer, yet to one who holds his ear at the chest or back of the singer these sounds will be quite audible. To sing a scale in this way is to be sure that the adjustments for tone-emission are near correct. To hold a lighted candle to the lips while singing such a tone, and then crescendo without flickering the flame is an experiment which we are told was in common use among the Bel Cantists of


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two hundred years ago; such experiments might be encouraged today and have very good results in straightening out the ideas of some of our students, although the beginner may have some cause for discouragement with the results.

FLORENCE MACBETH'S DISTINCTION

Vivacious and charming Florence Macbeth, the famous American coloratura soprano, will be soloist at the third event of the Young People's Symphony Concerts on Tuesday afternoon at 3:15 at the Exposition Auditorium, when with the Symphony Orchestra, Alfred Hertz conducting, she will sing hymn to the Sun from *Le Coq d'Or* (Rimsky-Korsakow) and *Charmant Oiseau* from *The Pearl of Brazil* (David), providing as soloist for this final event of the season of Young People's Symphony Concerts, a young American singer who has achieved world-wide recognition, it is a fitting culmination to this brilliant series, arranged by Jessica Colbert as an educative feature for the young people.

Florence Macbeth was born in Mankato, Minnesota, and at an early age her gift of voice was discovered as she could carry a tune almost as soon as she talked. Her professional debut was made in Scheveningen, The Hague, Holland, in July, 1912, with the Lamoureux Orchestra of Paris. This young soprano thrilled the brilliant and cosmopolitan audience by her renditions of the Cavatina from the *Barber of Seville* and the *Bell Song* from *Lakme*. In August she sang again with the same orchestra and appeared twice as soloist with the orchestra at the famous Kursaal, Ostend, Belgium.

In December 1913 Miss Macbeth came to America as prima donna coloratura of the Chicago Grand Opera Company, making her debut in January as Rosina in the *Barber of Seville*. During the season she appeared in *Rigoletto*, *La Sonnambula*, the *Tales of Hoffman* and *Lucia*. Miss Macbeth has filled many important concert engagements and appeared with signal success in the Chicago Grand Opera Association, sharing with Mme. Galli-Curci the leading coloratura roles and winning the unanimous approval of press and public.

MUNICIPAL POP CONCERT

One of the most pleasing and interesting concerts of the present season will be the Municipal Pop, to be given by the Auditorium Committee of the Board of Supervisors at the Exposition Auditorium on Monday evening, March 20. Aiming to give the very best in music, most capable artists have again been secured and a program of exceptional charm has been prepared. Among the executants will be the Chamber Music So-

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ciety of San Francisco, with Louis Persinger, the musical director and first violinist, and Walter Ferner, violoncellist, as soloists, and Elias Hecht, flutist.

The vocalist of the evening will be Florence Macbeth, renowned as America's foremost coloratura soprano and long a prima donna with the Chicago Opera Company. She will be accompanied by George Roberts, the pianist, who is touring with her. Mrs. Persinger will play the accompaniments for her husband's solos and Louis Persinger will accompany Walter Ferner. The third big item will be a group of solos on the great Municipal organ by Uda Waldrop, who will display the famous instrument to the greatest advantage.

The prices are most reasonable, being 50 cents for general admission and 25 cents for children, with 75 cents and \$1 for reserved seats, which may be obtained at Sherman, Clay & Company's. The complete program is as follows:

No. 15, for String Quartet (Glazounow), Chamber Music Society; What's Sweeter Than a New-Blown Rose (Handel), Kalinka (Russian Folksong) (composer unknown), By the Fountain (Ware), Tallyho (Leoni), Florence Macbeth; Melodie, for Flute and Strings (Gouvy), Chamber Music Society; Nocturne (Chopin), The Old Refrain (Kreisler), Slavonic Fantasy (Smetana), Louis Persinger; Mad Scene, from *Lucia di Lammermoor* (Donizetti), Florence Macbeth, Flute Obligato, Elias Hecht; Serenade (De Swert), Hungarian Rhapsody (Popper), Walter Ferner; Lento, for String Quartet (Dvorak), Molly on the Shore (Irish Reel), for String Quartet (Grainger), Chamber Music Society; Organ Solos—(1) Toccata and Fugue in D minor (Bach), (2) Air from *Rinaldo* (Handel), (3) (a) Melody (Dawes), (b) Song of the Chimes (Worrell), (4) Finlandia (Sibelius), Uda Waldrop.

Marian Frazer, the talented young pianist and teacher, presented several of her pupils in an audition on March 14th, at the attractive home of Mrs. George Uhl. The works interpreted were as follows: On the Wings of Song (Mendelssohn-Liszt), Marian Frazer; Norse Song, Hunting Song (Schumann), Goldie Shoster; Reverie (Richard Strauss), Waltz E minor (Chopin), Mrs. George Uhl; Hark! Hark! the Lark (Schubert-Liszt), Eva Rittigstein; Clair de Lune (Debussy), Prelude C sharp minor (Rachmaninoff), Rhapsody No. 6 (Liszt), Eileen Fealy.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, March 12, 1922.—Compositions, in a sense, are like clothes. Some wear well, others do not. Of those that wear exceedingly well, the symphony No. 4, in E flat, opus 48, by Alexander Glazounow deserves an honor place in the orchestral wardrobe. Mr. Rothwell repeated it at yesterday's Popular Concert and it "went over big." Which proves its innate musical worth from two angles. It grows with time, and the occasion indicated also that so-called popular audiences appreciate symphonic music. Though the composer makes evidently no concessions to popular taste, it must be admitted that the nature of the work is so unusually appealing in its melodious charms and brilliant, well-measured orchestration, that it is bound to appeal also to the less studious listener. As I have spoken about the work after the previous performance, it will suffice to recall the fact that its thematic material forms a consistent stream of melodies. All the fundamental principles of melody live in Glazounow's musical thought, and in the most spontaneous fashion. Spontaneous, too, is the thematic development, his harmonization, the continuity within each of the three movements and of the entire work. Yet, there is nothing hackneyed about the work, which is classic in form, a form which it fills with equal naturalness. It is apparently not a work born of great or deep inner problems moving the composer. Even in its serious moments there is sunshine and radiating warmth of sentiment. Again, I say, it is in nowise popular in the bad sense of the word. It is marvelously rich, almost Schubertian in its flow of symphonic song, the very work to make converts for this strict form.

Since this is the era of guest-conductors and while managers vie with each other in bringing European composers to our country, it would seem to me appropriate to invite Mr. Glazounow to this country. He and programs of his work should appeal to our audiences. Like Tschalkowsky, he is enough of a cosmopolitan as well as Russian nationalist in his music, to form a living link between his country and ours when coming over here. This strong human appeal was convincingly reproduced by the orchestra and conductor, also in the highly polyphonic passages, which, too, are woven with a mastery of writing that is amazing in its ease and directness of language. Tonally the work was better blended at the previous performance, but this warmth of presentation fully compensated for that difference.

Dr. Humphrey J. Stewart, the well-known San Diego organist and composer, was warmly greeted when he took up the baton to direct his three dances, taken from the score he wrote for the Bohemian Grove Play, St. John of Nepomuk, presented by the Bohemian Club of San Francisco last year. Dr. Stewart is a composer of decided facility. His pleasing dance rhythms have in-born melodious life. These dances combine happily the requirements of music for the ballet with those of the concert, specially as they contain shorter dance episodes within the movements, so that melodic and instrumental variety is added. The suite contains a Mazurka, a Valse Lente and a Bacchanale. The first is a dance of soldiers, the second one of twelve maidens, the third one for both groups. Dr. Stewart does not use traditional Bohemian themes, but rather intends to picture the spirit of the country and the time—the action of the play takes place in the year 1393—through music generally characteristic of time and place, and he succeeds therein. The dances are effectively scored and, like the harmonization, are in style with the character of the play. They were very well liked, so that the composer could acknowledge warm applause. The only criticism that could be leveled would be that slight cuts might perhaps add still greater effectiveness to the music, as there are several repetitions in the score which are more noticeable on the concert stage than on that of the music drama.

Tschalkowsky's Overture 1812 closed the program. The strings sounded well in the first part of the work, which ended with its usual drastic effects. Marguerite Ringo, soprano, sang *Un bel Di* from Mme. Butterfly, and the Ballatella from Pagliacci. Hers is an agreeable voice, which needs further development in the upper register where pitch is not always true. Miss Ringo sings with more bravura than with refinement, yet her friends accorded her a cordial reception.

Friday and Saturday of this week the orchestra will repeat, by request, the Sibelius Symphony No. 2, in D major. To this Mr. Rothwell has added Strauss's Death and Transfiguration and the Euryanthe overture by Weber. Florence Macheth, soprano, will be heard in arias by Mozart and Rimsky-Korsakow.

Estelle Heartt-Dreyfus, that artistic contralto, like last year, made her recital an outstanding event of the season. I cannot but compare her art with that of old-country goldsmiths. Their jewelry, hand-made in every detail, embodies an individuality, a personal element, an individual grace which makes each piece a unit of character work. So it is also with the singing of Mme. Dreyfus. Her program was like a chain of finely worked separate adornments, held together by her own refined musical and human personality. It was intimate, yet not to the degree of losing force.

In the very grouping the singer proved again her artistry. The Irish group, including The Ould Plaid Shawl (Haynes), Lullaby (Stanford) and The Lagoon

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(Harty) came like a set of pastel miniatures, rising to intense, though finely subdued feeling, specially in Harty's song. Mme. Dreyfus showed her musicianship in this song most eloquently, as the musical value, and therefore the harmonic value, rests in the melody-line of the voice, as the piano part has but few harmonic changes.

To the German songs Mme. Dreyfus brings a rare sense of their classic purity and lyric values. Strauss' Through the Twilight, Sapphic Ode by Brahms and Wolf's A Morning Walk were given with lovely delicacy, almost at the expense of color value, but with great finesse of phrasing, and that admirable diction of which one is always certain at a Dreyfus concert. Diction with this singer, who analyses her songs so well, is a perfect means to the end. Most singers forget that songs have a literary value, and few remember it as she does. Her singing of the Mossorsky Ballade revealed this master in a new light, Chopin-like in its saturated and yet tempered with peculiar restraint of the Slav race which is like a small flame, but one revealing the whole scale of color.

Mme. Dreyfus is a versatile artist, all her work proves this amply. Her Spanish groups indicated that more than anything else during the evening. The soul of Spain, of the country and of the people, live in her songs of the Dons and Donnas. And in a reality, which is more than imitation. It is impersonation. If you believe in reincarnation, you cannot but help thinking that this artist has brought back from a previous life lived as one of the Spanish folk that true-to-life element, which makes her Spanish number so realistically fascinating, while artistically finished. These Spanish groups included Seguidilla by Nunez Robres, Zambra Gitana by Valverde, Ballet by Manuel de Falla and Granadinos by Callejo. The spirit of these songs, coloring, phrasing, rhythmic, rise and fall of the melody and its dynamic variation captivated the audience.

Altogether Mme. Dreyfus shows perfect mastery of her vocal means. Singing technic is more than an acquired accomplishment, it is a humanism with her. She is a poet of the voice, who has that rarest of all poetic qualities, she brings her audience within the circle of her art.

Hardly a more fortunate choice could have been made than in the selection of Emile Ferir, that supreme viola player, as associate artist on the same program. It would be idle to speak about technic, when referring to this ideal "fiddler." Ferir's individuality is the very background, or rather the true sounding board for the

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Ferir's Oriental Rhapsody is a work for which viola players and public alike should be grateful. Like his other works it blends modern and classic music most appealingly. Here he adds a true touch of the exotic. As before Ferir is a born melodist. His musical thoughts well up without a break, original, individual, not because of forethought, but naturally. There is much variety within this short piece, in which something of a soliloquy and a love song are the dominant moods, musically intertwined as to thematic disposition, clear in form. The Fiddler is musically of lighter weight, combining technical finesse with rhythmic playfulness. It embodies elegance and yet also a certain abandon which seems to root in musical folklore related to the fandango and the czardas. Needless to add, Mr. Ferir won warm response from his hearers.

As a player, or rather writer of obligatos to several of the songs, Mr. Ferir, too, ranks highly. His obligatos, both in musical substance and their renditions are born from within the songs, voicing them anew as well as in full accord with the timbre and dynamic of the singing voice.

Grace Andrews is an accompanist who possesses that valuable quality, co-ordination of a kind which seems to reflect towards the singer, not to the audience.

You may expect much from Cecil Fanning, the baritone, when going to a recital of his, and you will not be disappointed. He proved this once more to Los Angeles. Thus, it would have been well if more of our voice teachers, singers and students had heard Fanning. He has a lovely voice, real singing instinct, and that artistic refinement which seems to make his program all too short. He sings so well, that a resumé could be short, and yet, complete, and it could be rather lengthy and, perhaps, not tell all. Fanning produces exceedingly beautiful phonetic results, even while singing in the despised American language, so shunned by artists, generally. His German songs hence had strong appeal, especially as he used good translations.

Fanning could not have proffered a better proof of his artistic ideals than by choosing the sacred songs of Brahms. They are immensely difficult, vocally and in their psychology. One must sing musically, as Fanning does, and project an almost superhuman pathos into these vocal compositions, which are neither songs, in the strict sense, nor chants, or psalmodies. Their phrasing is difficult, because of their message. They are musical exclamations, partly speech-song, prophetic, awe-inspiring. They are peerless in the vocal literature, only certain passages of the prophet Jochanaan in Strauss' opera, Salome, can be compared with them. I am sorry Fanning omitted the second one of the four songs. Fanning entered well into the spirit of these biblical strophes, though I am not convinced that he

exhausted their archaic style and force. One reason may be found in the fact that it takes a baritone, or, preferably, a basso, of stirring tonal breadth, to render them. And, then, they should be sung with orchestra, though H. B. Turpin gave the piano part ideally. He is one of the few real accompanists.

Fanning not only sings musically, but also radiates the spirit of his songs, be they French, Italian, or English. His diction is flawless. He sang Kilmer's Trees, by a Los Angeles composer, Oscar Itashash. It had to be encoded, being of pleasing melody, yet not entirely original or strong in melody, but of ingratiating appeal. The Dagger Song, by Antonio de Grassi, of San Francisco, is brilliant, fascinating musically and psychologically, thanks to Fanning's interpretation. I am glad Fanning does sing Loewe ballads, for they are too beautiful to be forgotten, and he sings them well. A ballad such as Archibald Douglas, however, needs a more heroic voice than Fanning's. This is not criticism, for I admire Fanning's voice because of its wholesome lyric beauty.

Two more points I shall have to mention in this all-too-short review about an artist of Fanning's value. One is that sincere irresistible sympathetic quality of his personality, and the second is his line concern for the public (an outcome of his sincerity). Not that he sings down, no, but to, or rather for the people, hence his impromptu explanations of the songs and for which I am specially grateful, his announcements of encores, thus making them doubly enjoyable.

As Vasa Prihoda's Los Angeles program coincided with that given in San Francisco, and reviewed from there, I need not dwell on it at great length. Prihoda impressed also his Los Angeles audience through brilliancy of technic. His tone is clear, though not rich in color nor in body. It is more of a penetrating, virile tone, than one of ingratiating quality that Prihoda produces. Surprising as it may appear, some of his double-stop playing resulted in sound of greatest beauty, flute-like. On the other hand we noted occasional impurities of pitch and a peculiar tendency towards congesting or cutting short of phrasing. It may be a matter of bowing, for his left-hand work is done with beautiful ease and agility. As his phrasing, so his interpretative attitude in general seems one lacking in breadth and force of appeal. Maybe that Mr. Prihoda sacrifices style at times for brilliance of technic. While he is richly equipped technically, you do not have the feeling that he masters technic to the extent of independence, as several of the violinists of the Auer school, whom we heard recently, do. I could not help thinking of technic as the mistress governing Prihoda rather than vice versa. Prihoda is wooing this moody beauty fervently. And in his spiccato runs, for instance, one must marvel at his perfection. It is another version of the Taming of the Shrew. And Petruccio—Prihoda—to my mind, has not yet "tamed" Signora Technic to such a measure that his playing would reveal a "soul union" of technical rendition and poetic interpretation. In fairness to Mr. Prihoda I must add that he scored strongly with his audience, who recalled him often. Otto Eisen, the accompanist, at periods plays like a true pianist, but his work is not always clear and lacks in tonal refinement at times.

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Soloist: YOLANDA MERO, Pianist

Alfred Mirovitch, pianist, and Cecil Fanning, baritone, were heard in a complimentary recital offered by the Southern California Music Company.

On March 20th the Los Angeles Music Teachers' Association is offering a charming program through the assistance of the following artists: Gertrude Cohen, pianiste; Jean Calwell, soprano; Marie Kern-Mullen, contralto; Sarah Simons Reese, violoncello; Cathryne F. Gray and Edgar Hansson, accompanists. Professor William J. Kraft, head of the Music Department, U. C., Southern Division, will speak. The program will be given at the MacDowell Club rooms. As there have been changes in the Executive Board the new list of the personnel will be interesting: Officers: President, Eva Frances Pike; vice-president, Jessie Weimar; recording secretary, Grace Roper-Viersen; corresponding secretary, Julia Howell; treasurer, Cathryne J. Wilson. Advisory Members: Catherine Shank, Charles E. Pemberton. Committee Chairmen: Membership, Winifred Lucia Fisher; program and press, Maude Fenlon Bollman; hospitality, Emma M. Bartlett; finance, John A. Bettin; auditing, Arthur M. Perry. Miss Eva Frances Pike, president, is calling attention to the local and state-wide drive for new members, which is being directed by Lucia Winifred Fisher and Arthur M. Perry as respective committee chairmen.

Robert Raymond Lippert, pianist, late of Chicago, played a highly artistic program, ranging from Beethoven, via Chopin to the moderns of France and Spain, Debussy and Albeniz. Having been advised at a late hour of the concert, I am hardly able to speak about Mr. Lippert's performance, which has found warm recognition from the press. He revealed fine musicianship and strongly founded technic. Particularly in the modern works he displayed great finesse of touch and shading, winning enthusiastic approval from his public. Mr. Lippert feels encouraged by the success of his debut to give a series of recitals, so that readers of the Pacific Coast Musical Review will have full opportunity to follow his high musical aims.

Two events which should prove artistically important because of the fully proven worth of the artists are the second violin recital by Calmon Luboviski Thursday, March 23, at Ebell Club House, and the chamber music program of the Los Angeles Trio with the same violinist, Ilya Bronson, cellist, and May Macdonald Hope, pianiste, also at the Ebell Auditorium, April 4th.

Mr. Luboviski's violinistic art is of rare quality, technically and interpretatively, so that a program including the Brahms D minor sonata, Tartini's Devil's Trill Sonata, the Preludium and Fugue for violin alone by Max Reger (the latter new to this city), and a group of smaller pieces such as The Bird as Prophet by Schumann in the Auer arrangement, etc., should become a great musical pleasure. May Macdonald Hope, that excellent pianiste, who shared his success of the last recital, will again be heard at the piano.

Beethoven's great Trio Opus 7, the Saint-Saens F minor trio, and the Passacaglia for violin and cello alone by Handel form the program of the Trio. Mrs. Hope will play the piano part in the two trios. The Handel number has not been heard here before. With two artists, such as Luboviski and Bronson as players, the work is doubly welcome.

Mrs. Hulda Dietz, soprano, an artist pupil of Mme. Maude Fenlon Bollman, made a good impression in a group of songs by Clarence Gustin, when singing before the Wa-Wan Club.

Colin Campbell, artist-pupil of Thilo Becker, announces an excellent piano program for the 21st at the Gamut Club Auditorium. Mr. Campbell will play: Liszt-Dante Sonata; Blanchet—In the Garden of the Old Serail, and Elout; De Falla—Andalus, Nightfall, The Fountain of the Aczusa Paola, Scherzo, Opus 6, No. 3, and the Sonata by the same composer. A most interesting program, to say the least.

Emile Ferir, the noted violist, was warmly acclaimed during two recent appearances at Montecito and at Santa Barbara.

Richard Buhlig, the gifted pianist, has decided to postpone his concert trip to Europe during the summer, owing to numerous demands on his teaching time here. Mr. Buhlig is planning to devote his time to private lessons requested by several advanced pianists who wish to study with him more intensively, and to musical-literary work. He has been asked to schedule also a summer masterclass which will begin in June. The present master class in piano playing has been interrupted through the current influenza epidemic, but will be continued during this month and in April. This summer may find Mr. Buhlig also working at a series of musical essays, based on his lectures given under the auspices of the Philharmonic Orchestra of Los Angeles. He has been urged from various sides to put his elucidating discourses into book form.

Miss Anne McPherson, soprano, late of Chicago, highly equipped musician specializing along the lines of ear-training and sight-reading, with fine equipment for vocal and pianistic instruction along correlated lines, has joined our musical colony. Miss McPherson has developed her work to such a degree that her range of

application includes special courses for professionals, singers and instrumentalists, as well as students and children. In the east she acquired a well known name because of work along these lines, which included also four years' work as director of the public school music department of the Bush Conservatory in Chicago, a position she resigned to join her family here in Los Angeles. She also was a faculty member at the Caruther School of Piano, soloist at the New England Congregational Church, while devoting much of her time to directing large choruses. In the latter capacity her work as a teacher of ear training and sight reading proved a special asset, specially among the various club and school choruses directed by her. As may be expected, Miss McPherson's remarkable career has been preceded by comprehensive training with foremost teachers, details of which will hardly add to her standing, considering her active experience, extending over 25 years.

Versatility and tonal beauty made the last Popular Concert of the Philharmonic Orchestra greatly enjoyable. With that rhythmically so virile Polonaise from Tchaikowsky's Eugen Onegin Conductor Rothwell ushered in the procession of musical events. Wallenstein's Camp by Smetana was played brilliantly, on the whole more pleasing than a few weeks ago, as the polyphonic detail appeared to be rendered clearer with a better balance of tone. The brass seemed to blend better, though it rose to almost startling force at times, specially when it enjoyed thematic prevalence. It is not a heroic tone picture, rather a military one, characteristic of the hubbub in a martial camp during the sixteenth century. In any case it gave the orchestra occasion to brilliancy, as I said before, strident brilliance, but one that dazzled. To all extent, the work was well liked this time by the audience. Smetana has given us a symphonic poem in the grand opera style of Wagner's Rienzi, which does not imply any musical relation.

Several smaller numbers, particularly Gounod's Funeral March of a Marionette, were rendered with most pleasing characteristic. Piere's Intermezzo, too, took well. Specially appealing in warmth of color and luring phrasing was the performance of Glazounov's lusciously orchestrated Valse de Concert, opus 47. It is one of the best concert waltzes written, and I could but think, whether this present jazz-period of music will leave to posterity anything nearly as beautiful as the waltz has done.

That Rothwell and his orchestra give the Master-singer Prelude an overwhelmingly rich reading I have pointed out on previous occasion. This time it seemed to me that they did not rise to it fully until they reached the triple-counterpoint episode. As at a previous playing of this work at the close of the concert, it made a deep impression on the audience who seemed to forget themselves quite extraordinarily by applauding Mr. Rothwell and his great ensemble longer than usual, instead of scrambling into their wraps and, hardly before the last echoes had died away, rushing for the exits, as if their lives depended on doing so.

Catherine Shank, soprano soloist of the program, gave real Mozart to her hearers when singing the aria De Vieni non tarder from The Marriage of Figaro. Her sense of style and vocal finesse made this one of the most charming solo offerings at these concerts. Mrs. Shank compensates with the ease of production, delicacy of phrasing and expression for the fact that her voice does not possess much lustre. Musicianship and elegance marked her singing of the Waltz Song from Gounod's Romeo and Juliet. She was encored, warmly applauded and honored with roses of a glorious radiance in their red and green. Her singing reminded one of these flowers. It, too, had a natural radiance, spirit. It is not my habit to comment on the manner in which singers dress, but Mrs. Shank had the good sense to avoid a surplus of silk, or brevity of attire, as the case may have been in the past. She wore a simple white dress, sympathetic, in the spirit in which she sang. Why do some singers want to make fashion models of themselves? They are to be heard first, gazed at secondly.

Music at the Theatres

At the Grauman Theatre.—Conductor Misha Guterson followed up his success of last week's symphonic Beethoven program with one of still greater musical dimensions, and achieved correspondingly impressive results. As I have pointed out before the educational value of symphonic programs before audiences who owing to personal and social prejudices do not attend our high-brow concerts as a rule is inestimable. If, however, more even than didactic results are accomplished, if such an audience is deeply touched by the Adagio of Beethoven's Fifth, the Allegro from Tchaikowsky's Fourth, the opening movement of Schubert's Finished to which had been added the finale movement of Tchaikowsky in the same program, then one may speak of musical feats. This colossal program was given in honor of the Los Angeles critics. In reality it was an honor program for Mr. Guterson and his versatile ensemble. It was a tribute also to the musical intelligence and appreciation of the Los Angeles public. The very fact that the house was more than sold out proves that Guterson and his fellow-artists know how to make classic music "tasty." That this was possible without resorting to playing "down" makes this feat, to repeat that expression deliberately, all the more admirable. Guterson's reading of these great masterpieces, specially of the Beethoven Andante and of the Allegro from Tchaikowsky's Pathetique, was nothing short of stirring. There was a gripping attention noticeable during the serene Beethoven movement, a burst of spontaneous, heart-felt applause breaking forth after its

close, which might have put so-called high-brow audiences to shame. It speaks well for Mr. Guterson's intuitive musical powers as, too, for the routine and in-born musicianship of his players, that it was possible with the usual minimum of rehearsal time. We take our hat off to this conductor and his manager, Sid Grauman. Their faith in the love for music of our public was fully rewarded by the response of their audience, a fact which spoke more eloquently than the maximum attendance.

Armen Tokatlian, tenor, was a soloist in keeping with the event. His singing of arias by Mascagni and Corelli revealed a voice of sympathetic power, wide range and resonance. He is leaving for New York at the invitation of Antonio Scotti, who wishes to hear him sing, which may mean membership in the ranks of the Metropolitan Opera Company of New York.

At the California Theatre.—Carli Minor is winning new triumphs, for his programs are rendered with a finesse that draws large houses. Which also proves that the "three concerts a day" schedule is steadily gaining in vogue. Suppe's overture to Poet and Peasant was given a sparkling reading in which elegance and delightful animation were finely balanced. Vincent de Rubertis, who before has proven himself a horn player of note, again found opportunity for pleasing work, rendering the solo usually entrusted to the cello, with beauty of tone and technic. In the Prelude and Sizziliana from Cavalleria Rusticana one could admire specially the rich tone color of the well blended rehearsal. The saxophone solo (Mr. McKenny) and Hubert Graf's virtuoso harp playing were happy reminders of the fact that the California Concert Orchestra includes many excellent players. Thrilling in its rhythmic vigor and humorous instrumental effect was the closing program item, Memphis Blues. Southern in spirit the syncopated adornments of the piece had double effect, rousing applause.

Elinor, by the way, has arranged a charming array of Irish melodies of Rupert Hughes' Irish film story, Come On Over. It is a score that goes a long way in increasing the success of the bill.

MEUSDORFFER-WENZEL CONCERT

Madame Vought announces with a great deal of pleasure that she will present two splendid artists, Irene Meusdorffer, soprano, and Walter Wenzel, pianist-accompanist, in a joint recital at the Fairmont Hotel, on April 25th, at eight-thirty o'clock. San Francisco will again be given the opportunity to stand behind its resident artists here and shatter the theory that "a prophet is not without honor," etc.

Irene Meusdorffer was born in San Francisco and comes from one of the oldest pioneer families of this city. She started her voice training here in 1910 and departed for Europe, where she studied with the well known artists, Mme. Aglaja Orgeni, Alfred Elsmann and Fritz Reiner. While in Europe she held a church position and was active in opera and concert. She possesses a beautiful voice which peals like a bell at the top of its range and descends without a break into mellow chest tones. She is equally at home in all the foreign languages and will present a varied program.

There is no one better known in San Francisco than Walter Frank Wenzel as a pianist and accompanist, which is proven by the fact that he is constantly busy in his profession. Besides being a sympathetic accompanist he is a finished pianist and his artistry has a smoothness and vigor of execution and a variety of tone color. Tickets will be on sale at Sherman, Clay & Co., on a date to be announced at a later period.

Ethel Adele Denny held her monthly class meeting for March in her studio, 904 Kohler & Chase Building, Saturday morning, March 11th. The following program was played: Scherzo (Gurlitt), Sleigh Bells (Rogers), Mabel Goodrich; War Song (Reinhold), Frances Grant; Song of the Lark (Tchaikowsky), Hunting Song (Meikel), Dorothea Schult; To a Wild Rose (MacDowell), Pedal Study (Paldi), Majorie Stockton; Hunting Song (Mendelssohn), Etude (Ravina), Anita Greisberg; Butterfly (Meikel), Air de Ballet (Chaminade), Narda Schult; The Swallows (Godard), To a Water Lily (MacDowell), Bertha Child; The Secret (Gautier), Albumblatt (Grutzmach), Josephine Greisberg; Prelude (Rachmaninoff), Helen Claussen; Marche Mignon (Poldini), Adela Vollmers.

The Pacific Players under the direction of Nathaniel Anderson will give a performance at Sorois Hall, evening of March 21. The plays are The Quod Wangle, by Oliphant Down, and Getting Unmarried, by Winthrop Parkhurst, and the players, Paul Merrick, Dudley R. Douglas, Mansfield Lovell, Mr. Anderson, Bobby Merrick, Winifred Buster and Jane Seagrave. Mrs. Anna Morse will play the piano and Madge De Witt will sing.

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GALLI-CURCI TOMORROW

One of the most interesting concerts is credited to Galli-Curci, the remarkable soprano, who will face a throng at the Exposition Auditorium tomorrow afternoon, where she will be presented in recital by Selby C. Oppenheimer.

Before Galli-Curci's debut in Chicago in 1916 the "old timers" lamented the passing of the great coloratura and lyric sopranos, the "divas" of old, who held audiences in the hollows of their hands when they sang the florid airs of Donizetti and Bellini. "Where shall we find another one like these?" they asked. The answer came when a singer named Amelita Galli-Curci came unheralded to America's shores, and proved, in a single performance as Gilda her right to be classed with the leading sopranos of the day.

During the six years following this debut the name of Galli-Curci has stood out clearly as one of the world's foremost exponents of the art of singing. No artist has ever obtained a firmer hold on the public affection. Her recital tomorrow afternoon will mark a milestone in the season's San Francisco music program. The Auditorium will be crowded, and with Homer Samuels, her husband, at the piano, and the splendid flutist, Manuel Berenguer, assisting, the following beautiful program will be the reward of those thousands who attend: (a) Deh piu a me (Old Italian) (Bononcini), (b) Quel ruscelletto (Old Italian) (Paradisi); Comme autrefois, from *Pêcheurs de Perles* (Bizet); Echo Song (with flute) (Bishop); (a) Nuit d'étoiles (Debussy), (b) Tarantella (Rossini), (c) Roses d'hiver (Fontenailles), (d) Hymne au Soleil, from *Le Coq d'Or* (Rimsky-Korsakoff); (a) Romance (Gaubert), (b) Autumn leaves a'whirl (Samuels), Mr Berenguer; (a) A widow Bird sat mourning (Treharne), (b) My Shadow (Samuels), (c) Down in the Forest (Ronald); Mad Scene, from *Lucia* (with flute) (Donizetti). There are still remaining a few choice seats, which are now on sale at Sherman, Clay & Co., and which will be transferred to four Auditorium box office windows beginning at ten o'clock tomorrow morning.

THE MERO-FANNING CONCERT

What promises to be one of the most interesting and delightful afternoons of music furnished concertgoers in this city for many years is scheduled for the Hotel St. Francis Ballroom next Monday afternoon, when Cecil Fanning, the popular American baritone, and Yolanda Mero, the famous Hungarian pianist, join forces in a single joint recital. Fanning's popularity has brought him unstinted praise from the most eminent critics in both this country and England. His position among concert baritones is a leading one; his services as soloist with orchestras and as the feature of hundreds of American concert courses is eagerly sought season after season.

Yolanda Mero stands in the top rank among pianists. Her playing, according to leading writers, reveals a varied temperament and extraordinary technic and a masculinity of power, combined with a femininity of sentiment. Monday's program is one of sheer beauty from start to finish, the artists electing to render the following list of works:

The Wanderer (Schubert), Whither? (Schubert), Messages (Schumann), Pilgrim's Song (Tolstoi) (Tschai-kowsky), Mr. Fanning; Variations B flat (Chopin), Nocturne D flat (Chopin), Valse D flat (Chopin), Scherzo C sharp (Chopin), Mme. Mero; Trees (Joyce Kilmer) (Oscar Rasbach), Left (Damon Runyan) (Clarence Gustlin), The Doe Skin Blanket (Cecil Fanning) (Charles W. Cadman), The Song of the Dagger (The Bard of Dimovitz) (Antonio de Grassi) (written for Mr. Fanning), Mr. Fanning; Intermezzo, Op. 116 (Brahms), Serenade (Rachmaninoff), Clair de Lune (Debussy), Second Rhapsodie (Franz Liszt), Mme. Mero; Archibald Douglas (Fontane) (Loewe), Mr. Fanning.

The Mero-Fanning concert is the fifth event in the Alice Seckels' Matinee Musicale series and is under the management of Selby C. Oppenheimer.

THE GRAND OPERA SEASON

With the repertoire even more attractive than the one which signalized the record breaking season in San Francisco last year, the Chicago Grand Opera Company will open its second annual engagement on March 27th in the Civic Auditorium under the management of Selby C. Oppenheimer, presenting a fortnight of noteworthy performances. Wishing to surpass the standard set last season, director general Mary Garden has chosen a most interesting list of operas for the repertoire. At least six of these will come as novelties to opera-goers, surfeited with the ordinary fare. Puccini's *Girl of the Golden West* and the *Salome* of Richard Strauss, neither of which has been heard here for a decade, will be among the new operas. Others promised are *Norma*, *Loulse*, *The Juggler of Notre Dame* and *Tannhauser*.

Manager Selby C. Oppenheimer, who again has charge of the Chicago organization's season, reports that the advance sale of tickets is proceeding steadily and that all indications point to a brilliant success which will be equal to that of last year. Mail orders are being received from all parts of the Pacific Coast and the influx of visitors to San Francisco during the two weeks will be very large.

The experiences of last season have enabled Oppenheimer to revise the arrangements in the Civic Auditorium for the greater comfort and enjoyment of his

patrons. The transformation of the Auditorium into the semblance of an opera house will be more complete than it was last year. The boxes will be built in a semi-circle similar to that of the Metropolitan Horseshoe and the rear sections of seats on the main floor will be elevated in such a way that every spectator will have an unobstructed view of the stage. No complaints will be heard this year as to the uncomfortable hardness of the chairs for each seat will be provided with a cushion.

The engagement will open on Monday evening, March 27th, with the most sumptuous production of Verdi's *Aida* ever given in the West. Rosa Raisa, the splendid dramatic soprano, will sing the role of the Captive Princess, supported by Cyrena Van Gordon as Amneris, Edward Johnson as Rhadames and Giacomo Rimini as Amnasro. The Pavley-Oukrainsky Ballet, the mammoth chorus and the stage band of forty will make the production a brilliant one. The balance of the repertoire will be found on page 9 of this issue.

Ten of the fourteen performances will be conducted by Giorgio Polacco, who stands today as one of the most brilliant directors of opera. His record of achievements has been made in Europe, South America and United States, where he has appeared in all of the great opera houses. During the present season, critical approval of his work has been expressed in no uncertain terms. The New York commentators on music were particularly enthusiastic in their praise, declaring Polacco to be the most masterly conductor who has visited the Eastern Metropolis. Polacco will have as assistants Pietro Cini and Alexander Smallens. The orchestra will be of the same symphonic size as the one employed here last season.

ALCAZAR

A Man's Home, a play replete with gripping moments, unexpected twists, brilliant comedy touches and a wealth of heart interest, will be the next attraction at the Alcazar beginning Sunday matinee, March 19th. It contains an appeal for every lover of the family hearth and the ties of kinship and throbs with the big and vital things of life. Clever in conception and treatment, the theme is handled in forceful style by the authors, Edmund Breese and Anna Steese Richardson. The dialogue is bright and the situations of the sort to hold the audience in a spell of delight and anticipation. There are a few thrills, a well sustained element of surprise and much wholesome fun in the piece which has been described by the Eastern critics as the best possible sort of entertainment.

Originally produced in New York by the Shuberts, A Man's Home had a most successful run with George Nash as the star. More recently it has been presented on the screen and the film version is familiar to the amusement loving public. The stage play is said to be far more interesting than the movie and most of those who saw it on the screen will want to meet the characters in flesh and blood at the Alcazar next week. Dudley Ayres will have the principal role and Gladys George will play opposite him. Belasco & Mayer will stage the production in lavish fashion and it should prove one of the most enjoyable offerings of the season.

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Thursday, March 30
TANNHAUSER—Raisa, Van Gordon, Riccardo, Martin, Schwarz—Chini, Cond.

Friday, March 31
JUGGLER OF NOTRE DAME—Garden, Dufranne, Lazzari—Polacco, Cond.

Saturday Mat., April 1
ROMEO AND JULIET—Mason, Muratore, Baklanoff—Polacco, Cond.

Saturday Night, April 1
JEWELS OF THE MADONNA—Raisa, Lamont, Rimini—Chini, Cond.

Monday, April 3
LOUISE—Garden, Pavloska, Johnson, Dufranne—Polacco, Cond.

Tuesday, April 4
MADAM BUTTERFLY—Mason, Pavloska, Johnson, Rimini—Polacco, Cond.

Wednesday, April 5
NORMA—Raisa, Pavloska, Lamont, Lazzari—Polacco, Cond.

Thursday, April 6
SALOME—Garden, Muratore, Van Gordon, Lazzari—Polacco, Cond.

Friday, April 7
ROHME—Mason, Pavloska, Johnson, Rimini, Lazzari, Dufranne, Dina—Chini, Cond.

Saturday Mat., April 8
GIRL OF THE GOLDEN WEST—Raisa, Pavloska, Johnson, Rimini—Polacco, Cond.

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FRITZ KREISLER'S GREATNESS

Recently an eminent critic was asked by a music lover, "Why do you call Kreisler the greatest violinist? What makes him so?" "Because he combines with faultless technic an unrivaled emotional quality," answered the critic. Kreisler reaches the heart, and satisfies the mind. His friends say that the well-spring of his success is the nobility of his character, the unselfishness of his life. Kreisler is more than a musician of note. He is a scholar, a philosopher, a scientist, an art critic. He reads Latin and Greek and speaks English, French, Spanish, German and Italian. He has studied the science of medicine, studied art in Rome, music in Vienna and Paris. Those who have known him intimately for many years say that they have never heard him speak ill of others and that his love for humanity is all embracing. Kreisler, who is the highest paid violinist in the world, is often seen on the street cars and trains. He has no automobile, and dines in modest restaurants.

Kreisler will be heard in but one recital in San Francisco, on Easter Sunday afternoon, April 16th, under the local direction of Frank W. Healy, and judging from the seat sale which is now going on, there will be a record breaking attendance to hear this greatest of violinists in the Exposition Auditorium.

JOSEPH SCHWARZ IN RECITAL

An interesting announcement from the Selby C. Oppenheimer office states that Joseph Schwarz, the eminent Russian baritone of the Chicago Grand Opera Company, will appear in this city in song recital at the Exposition Auditorium on Sunday afternoon, April 23rd. It will be recalled that Schwarz recently married a woman of great wealth in New York. His recital in this city will mark the beginning of a honeymoon trip that will carry him to Honolulu and the Orient. Following his single recital in this city Mr. and Mrs. Schwarz embark for Honolulu, where the singer has been engaged to appear, after which an extended tour of the Orient will be in order. Schwarz will offer a select program at his concert here.

The Scholarship Committee of the Ada Clement Music School held a meeting Monday evening, March 6th, at 8 o'clock, at 2435 Sacramento street. Scholarships were awarded to successful contestants from the artists and primary departments. Those taking part included the students of piano, cello and woodwind instruments. The committee was composed of Alfred Hertz, Julian Waybur, Domenico Brescia, Artur Argiewicz and Miss Ada Clement.

OLIVER WALLACE GENIUS OF SYNCHRONIZATION

Organist of Granada Theatre Possesses Natural Adaptability for Enhancing the Enjoyment of a Moving Picture by Appropriate Music

By ALFRED METZGER

The other evening we attended a performance at the Granada Theatre when George Arliss appeared in His Ruling Passion, a comedy drama of clean and wholesome content. We were surprised to note how graphically and accurately Oliver Wallace fitted the music to this excellent story. Indeed his organ playing was so effective and realistic that the audience frequently gave evidence of its attention by laughing outright at certain musical episodes describing a humorous incident in the play, or even a whimsical facial expression of the leading character. Throughout the progress of the picture Mr. Wallace applied his music with the finesse with which a painter applies his brush. Since he had a somewhat light subject to treat he naturally selected a lighter form of music most of which we feel certain was improvisation; but improvisation of a kind well worthy of serious musical attention.

We have had ample opportunity to admire Mr. Wallace's ideas of a more serious subject, and we must say that he has brought the problem of musical setting to a picture to a most finished degree. The best method by which to judge whether or not the music fits the picture is to note the attention given it by the audience. Mr. Wallace understands how to emphasize the picture—how to bring out the serious as well as humorous situations, and many a picture that might fall flat otherwise has been saved by a musician who understands how to weld the music into the story in such a manner that the lights and shades of the action are brought out with telling effect.

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Assets	\$71,801,200.62
Deposits	68,201,200.62
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,650,000.00
Employees' Pension Fund	371,753.40

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VOL. XLI. No. 26

SAN FRANCISCO, SATURDAY, MARCH 25, 1922.

PRICE 10 CENTS

CHICAGO GRAND OPERA CO. TO OPEN MONDAY CHAMBER MUSIC ENDOWMENT IN LOS ANGELES

Auditorium Transformed Into Comfortable and Acoustically Perfect Opera House—Errors of Previous Season Corrected by Architect Upon Consultation With Selby C. Oppenheimer—Aida to Be Opening Performance—Mary Garden to Appear Tuesday

Monday evening the Chicago Grand Opera Company will open its second annual engagement of two weeks in the Civic Auditorium which has again been transformed by architect G. Albert Lansburgh into a commodious and practicable opera house. In consultation with Manager Selby C. Oppenheimer Lansburgh has so ordered the arrangements in the great hall that the likeness to a real Home of Opera will be more complete than before. The boxes this year are built in a semi-circle similar to that of the "Metropolitan Horseshoe" and the rear sections of seats are raised to an elevation that will give every patron a direct view of the great stage. Additional devices of draperies and hangings will make the acoustics of the Auditorium even more clear than last year. For the greater comfort of patrons Manager Oppenheimer has moreover provided every seat with a cushion.

The repertoire promised for the season is one that surpasses in variety and interest the list of operas presented last year. In making her selections Mary Garden has endeavored to include as many comparative novelties as could be crowded into the brief engagement. Six operas which have not been heard here for many years will be revived greatly to the pleasure of local music lovers who are wearied with the standard repertoire. These are Tannhauser, The Juggler of Notre Dame, Louise, Norma, Salome and the Girl of the Golden West. In response to hundreds of requests three operas, the Love of Three Kings, Rigoletto and Monna Vanna will be repeated from last year's repertoire.

Gabriel Grovlez, the famous composer who has been conducting French opera for the Chicago forces this year, has been added by Miss Garden to the staff of conductors for their Western tour. He comes to San Francisco especially to conduct the performance of Louise in order that that opera of Parisian life may be presented with the genuine French spirit. This equips the company with four conductors for the local engagement, Giorgio Polacco having the principal place, with Pietro Cimini and Alexander Smallens as assistants.

A sumptuous and spectacular performance of Verdi's Aida with the Pavley-Oukrainsky Ballet, a splendid chorus and a stage band of forty will open the fortnight's season tomorrow evening. Rosa Raisa, the brilliant dramatic soprano, will sing the title role with Eleanor Reynolds as Anneris, Edward Johnson as Rhadames, Giacomo Rimini as Amonasro, Virgilio Lazzari as Ramfis and Edouard Coitreuil as the King of Egypt. Pietro Cimini will conduct.

On Tuesday evening Mary Garden will be heard here for the second time in her picturesque impersonation of Flora in Montemezzi's lyric tragedy of Medieval Italy the Love of Three Kings. Lucien Muratore, Georges Baklanoff and Virgilio Lazzari will sing the roles of the three monarchs. Giorgio Polacco will conduct.

Josef Schwarz, the impressive Russian baritone, whose spectacular American debut in the title role of Rigoletto, one of the memorable events of last season, will be heard again in the same part on Wednesday evening. This performance will be marked also by the first appearance here of Edith Mason, a distinguished American soprano who has won many personal triumphs during the last few months with the organization. She will sing in the role of Gilda and, if reports from the East are to be credited, her performance will be one of the most brilliant ever seen here. Forrest Lamont will be the Duke of Mantua; Virgilio Lazzari will sing Sparafucile

and Irene Pavloska will be heard as Madelena. Polacco will be at the conductor's stand.

For Thursday evening Tannhauser is scheduled with a fine cast including Rosa Raisa as Elizabeth, Cyrena Van Gordon as Venus, Edward Johnson as Tannhauser and Josef Schwarz as Wolfram. This opera was one of the outstanding successes of the company's recent visits to New York and Philadelphia, the critics of both cities being lavish in their praise.

Massenet's delightful lyric, miracle play, The Juggler of Notre Dame will be presented on Friday evening with Mary

Negotiations About to Be Concluded to Subsidize Chamber Music Concerts—Philharmonic Arouses Enthusiasm With Performance of Second Sibelius Symphony—Los Angeles Music Teachers Resolve to Have Music Teachers' Tax Repealed in the South

By BRUNO DAVID USSHER

Los Angeles, March 20, 1922.—Negotiations are well under way to procure for Los Angeles an endowment subsidizing concert work by local chamber music organizations. Information to this extent has been obtained more than a month ago by your Los Angeles correspondent, who has been requested not to reveal details of the carefully planned movement. But for an urgent trip taking me away from this city for a few days, necessitating earlier despatch of this letter, I might, however, be able to announce full

recitals, beginning this summer or next season, in which all the existing chamber music organizations will participate equally under the plan governing the endowment.

Inspired and inspiring was the repeat performance of the second symphony by Sibelius at the Last Philharmonic Concert under Walter Henry Rothwell. So strong was the impression the work made this time that it should have for itself a permanent place on the repertoire of our symphonists.

Greater beauty and greater unity of musical thought rises from this compelling score with every performance. Director, players and listeners realized it. The work was exceedingly well played, more closely knit in phrasing, with a greater warmth in tone, richer colored, in short more poetically, more convincingly even than last time. Very few compositions have been hailed with such enthusiasm by the public as this typically northern work.

Sibelius offers here a remarkable example of national influence on art-music. His symphony, it would seem to me, does not draw so much on actual musical folklore, than on the spirit, the history of the Finnish people. It is a work during which pictures of the great epic poems of the Scandinavian countries rise before one's mind. You think in pictures of the Eddas, of the Kalevala, and not a little in the manner of Carlyle's great book on Heroes and Hero Worship. If so, the unity of the work, combining the four movements among themselves, and within themselves, becomes still clearer.

This symphony original, as it is, could be likened to the Erioka in a sense, in as far as one can make comparisons of such nature. The first movement is crowded with physical and spiritual struggle. The second impresses me as a great, penetratingly mournful dirge, terrific in its lament and yet woefully gently moaning. Movements three and four, played as one, begin in rustic mood, not pastoral in the gentle sense of the word, rather more vigorous. Soon the heroic motif of thought underlying the work re-enters. Again pictures of struggle, leading into a triumphant climax close the work. The whole work strikes me as a symphonic Te Deum heroic.

In form clear, thematically varying from Spartan simplicity to winning loveliness and great dramatic heights, harmonically almost simple, though independent, yet the symphony reflects an impressive individuality which does not hesitate to create its own laws of expression. I might as well mention every one of our principal orchestra members, particularly those of the woodwind section, as the symphony demands an unusual amount of incidental solo work, beautifully performed.

Strauss' Death and Transfiguration, too, was given an impressive reading in which musical detail was well, very well, though not always stirringly, handled. Not that the work was not ready for playing. In episodes it breathed moments of exquisite beauty. In its entirety, from the angle of appeal, it needs further maturing, another performance or two, until the immense climaxes are fully realized. There were moments in the "transfiguration" episode where the orchestra reached a degree of blending that reminded one of organ music perfectly registered. The Euryanthe overture by Weber was rather enjoyable after the Straussian turmoil because of its rhythmic precision.

(Continued on Page 10, Column 1)



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The Distinguished Prima Donna Soprano of the Chicago Grand Opera Co. Who Will Appear in Coloratura and Lyric Roles During the San Francisco Season

Garden as Jean and Hector Dufranne as Boniface. This opera will enable local music lovers to see Miss Garden in one of her famous roles, that of the simple juggler and poet of the fourteenth century, who offers his songs and tricks to the Virgin Mary as the greatest gift within his power. Polacco will conduct.

At the Saturday matinee, Edith Mason and Lucien Muratore will be heard as the ill-starred lovers in Gounod's melodic setting of Romeo and Juliet with Giorgio Polacco as conductor. The evening bill will be Wolf-Ferrari's passionate opera of modern Neapolitan life, the Jewels of the Madonna. Rosa Raisa will take the part of

details probably this week. Complete facts may therefore be expected within a very brief time.

So much may be said, that the fortunate turn in the events of our local chamber music life has been brought about through the suggestion of a prominent woman pianiste and gifted chamber music player of this city. The musician referred to has been negotiating with a music-loving business man of means who is willing to sponsor chamber music in a manner similar to W. A. Clark's patronage of the Philharmonic Orchestra. If plans are carried out as first conceived, then Los Angeles will enjoy a great series of chamber music

(Continued on Page 10, Column 1)

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ELEVENTH PAIR OF SYMPHONY CONCERTS

Yolanda Mero Triumphs as Soloist—Cesar Franck Symphony Delights Large Audience—Dohnanyi Suite for Orchestra Excellently Interpreted

By ALFRED METZGER

The eleventh pair of symphony concerts was given at the Columbia Theatre on Friday and Sunday afternoons, March 17th and 19th, and proved to be one of the most enjoyable and most artistic events of the entire season. The soloist on this occasion was Yolanda Mero, the distinguished piano virtuosa, who again established herself thoroughly in the good graces of our musical public. Although her number was the last one on the program we feel justified to mention it first on account of her distinguished position in the musical world. Mme. Mero played the Liszt concerto for piano No. 2 in A major and she certainly proved that her reputation is based upon a solid foundation. One of the most impressive features of Mme. Mero's expression is her undeniable force and virility. Although quite masculine in her attack and firmness of tone, she never permits this vigor to interfere with the more poetic side of a composition, and technically she exhibits a brilliancy of execution and originality of style that demands the respect of every serious music lover.

But behind her technical proficiency and artistic conception there exists a certain intellectual power which impresses those of us thoroughly familiar with the difficulties and depths that are hidden behind this Liszt concerto. It is a work of extraordinary emotional and intellectual characteristics and to make it interesting requires unusual musicianship and skill. That Mme. Mero qualified thoroughly in both these essentials proves that she is a pianist of the highest rank and well worthy of the splendid reputation she has established for herself in the world of music.

Equal in importance from a musical standpoint to Mme. Mero's exemplary performance was the exceptional interpretation of Cesar Franck's Symphony in D minor. It is an excellent work, charged with melodic lusciousness and scored with exceptional musicianship. Mr. Hertz succeeded in bringing out the various dramatic episodes of the composition with telling effect and emphasizing the thrilling power of the themes with plastic conviction. The hearty ovation and the unquestionable enthusiasm of the audience was well justified and proved the artistic strength of conductor and orchestra.

Dohnanyi's suite for orchestra, op. 19, while poetically delightful and musically most valuable, does not appear to be a work exactly suited to symphonic environment. It belongs upon a popular program. However it may have served as a pleasing contrast between the heavy Franck symphony and the intellectual Liszt work. Anyway the people liked it exceedingly. In fact the enthusiasm was so pronounced that one of the movements could have been repeated in response to persistent demands.

Alfred Hertz and the San Francisco Symphony Orchestra distinguished themselves in this most recent event, and called to our mind the regrettable fact that the season is soon to close. We sincerely trust that there

Important Announcement

Pacific Coast Musical Review wishes to announce to its patrons that it has concluded arrangements with the Leighton Press to handle the business end of this publication—the Leighton Press to act as business manager of the publication, effective immediately. Under the arrangements of this contract, the Leighton Press will relieve the editor of Pacific Coast Musical Review of ALL BUSINESS MATTERS, THEREBY ENABLING THE EDITOR TO CONCENTRATE ALL HIS ENERGY, ability and time upon the editorial department.

During the last year the editor has found it impossible to handle the business end of the publication in connection with the editorial duties. He feels confident that under this arrangement with the Leighton Press a very marked improvement in the publication will be immediately noted.

All business affairs of Pacific Coast Musical Review will be handled in the office of the Leighton Press, 516 Mission St., San Francisco. All checks, drafts, money orders, or other forms of payment should be made payable to Pacific Coast Musical Review and mailed to the Leighton Press, 516 Mission Street. The editor wishes to urge that all patrons will be governed by this notice and transact all business with the new management, either by letter or in person.

An editorial department office will be maintained in the Kohler and Chase Bldg. as formerly, and there all visitors will be made welcome as heretofore. It is the desire of the editor that everyone shall feel free and invited to call on him at any time in the Kohler and Chase building.

On behalf of the Leighton Press, it is urged that all patrons and friends of Pacific Coast Musical Review co-operate with us to the greatest possible extent by making it as easy as possible for the new management to take hold of the affairs in an expeditious and thorough manner. It is expected that the publication will be largely increased and will more nearly cover the sphere of operation under this new arrangement, and the editor can assure each and everyone that the change has been made with the sincerest purpose of accomplishing the most possible for Pacific Coast Musical Review.

ALFRED METZGER.

are sufficient music lovers of means in San Francisco to relieve the Musical Association of the perennial drives for funds. A city like San Francisco ought to be ashamed of itself to advertise to the world every year that it can not raise such a measly guarantee fund as \$100,000 for its symphony orchestra especially when it has 750 guarantors to do it.

GODOWSKY'S INTELLECTUAL PIANISTRY

Eminent Master Pianist Once More Establishes Himself as One of the World's Intellectual Artists and Presents Remarkable Program

By ALFRED METZGER

It is hardly necessary at this time to prove to musicians that Leopold Godowsky is one of the world's foremost masters of pianistic art. This established fact is so thoroughly imbedded in the minds of those familiar with the art that detailed emphasis of his musical intellectuality is hardly necessary at this time. However, it is but fair and just to again reiterate that Godowsky is a master of his art. He does not make any concession to cheapness or so-called popularity, but restricts himself exclusively to the more intelligent phases of pianistic interpretation. His program proves the mental superiority of his concerts and naturally the selection of works of a superior artistic intelligence requires logically an interpretation of uncompromising seriousness.

That under such conditions certain musical elements complain of so-called coldness can not be avoided, but nevertheless Godowsky remains a giant of pianistic art. Technically he has no superior and emotionally he prefers the intellectual portion of music to purely saccharine poetry. His Beethoven and Brahms breathe the essence of musical depth and solidity while his Debussy and Ravel show his adaptability to the modern school of tone color effects. In his own compositions he shows both depth of thought and poetic instinct and at times he even permits the lighter vein to dilute the philosophical phase of his art. His conception of the Strauss Kunstlerleben reveals his brighter side of interpretation and showed a versatility such as few masters exhibit.

GALLI-CURCI CROWDS CIVIC AUDITORIUM

Distinguished Diva Proves That Her Powers of Attraction Have Not Abated and Her Voice is as Clear and Pliant as It Ever Was

By ALFRED METZGER

The Civic Auditorium was crowded to the doors last Sunday afternoon when Amelita Galli-Curci made her third San Francisco appearance. The voice and style of this eminent representative of vocal art is so well established that further critical detail is hardly necessary. However, it is but fair to say that the huge assemblage again, reveled in her beautiful voice to such an extent as to gradually increase the applause to the dimensions of a hearty ovation. Before the program was concluded Mme. Galli-Curci had her audience captive and they did not tire to recall her time and time again.

As we have stated before, serious vocal artists and music lovers, like ourselves, have never regarded Mme. Galli-Curci's art as absolutely impeccable. And by this statement it is not our desire to change the opinions of others who may be of a different trend of mind. Although during the first part of the program the Diva seemed to sing more in pitch than on her previous occasions, during the rendition of the second part she again demonstrated her fallibility in this direction. While her voice still possesses inexpressible charm and sweetness, her enunciation is not of the best, nor does she phrase and accentuate with any noticeable element of emotionalism.

Nevertheless her personality coupled with her fine voice and her ease of style justify the enthusiasm which her audiences invariably bestow upon her. Manuel Berenguer, a flutist of ordinary proficiency and Homer Samuels, an excellent pianist, were the assisting artists.

LEON M. LANG JOINS KOHLER & CHASE STAFF

One of the Best Known and Most Aggressive Factors in the Piano Trade of the Pacific Coast Becomes Retail Manager for Famous House

Among the occasional changes in the local music trade there has been none quite so interesting to the musical profession at large than the acquisition of Leon M. Lang, one of the most successful and widely known figures in the piano trade of the Pacific Coast, as retail manager of the old and noted firm of Kohler & Chase. Mr. Lang, thanks to his friendly and personal attention bestowed upon members of the profession with whom he came into business contact, has endeared himself thoroughly to numerous musicians and music lovers. He has taken such genuine personal interest in their activities that he is regarded more as a friend than a piano salesman, and in this respect he has established for himself a reputation of rare import in his special line of endeavor.

In addition to his friendly and reciprocal attitude toward the profession and music lovers in general, Mr. Lang is known for his loyalty and general business capacity. And thus Kohler & Chase in acquiring the services of a man of Mr. Lang's standing and ability certainly adds to its prestige, while elevating its new manager to a position of responsibility which he will no doubt be proud to fill. Kohler & Chase as well as Mr. Lang being of well known progressive and aggressive characteristics, there can be no doubt but that this association will prove of material benefit to the profession and musical public at large.

It is gratifying to note that Mr. Lang is given full authority in his new and responsible position and that he will have an opportunity to carry out certain broad and distinctive policies which will no doubt prove of unusual benefit both to the firm with which he has associated himself and to the profession and musical public for whose interest he has worked during a number of years.

Mr. Lang is now in the East, where together with George Q. Chase, he is visiting the leading piano factories and other important business firms in conformance to his extensive plans regarding the retail management of Kohler & Chase. Mr. Chase and Mr. Lang will return in three or four weeks, when the latter's host of friends will no doubt welcome him enthusiastically in his new position.

PERCY GRAINGER IN CANADA

Percy Grainger is at last making an extended tour of Canada. He has been booked for a tour similar to this, several times, by his manager, Antonia Sawyer, but circumstances—once the war—made it impossible for him to make a complete tour, and cancellations could not be avoided.

Now Mr. Grainger is meeting with ovation after ovation. His minimum audience seems to hover about the three thousand mark. He is appearing as soloist with the Winnipeg Choir on their first tour. Their engagements call for two appearances in Winnipeg, then on to Duluth, Milwaukee, Chicago, St. Paul and Minneapolis.

At all the concerts his two new choral works, The Anchor, and A Dollar and a Half a Day, are being given. However, the Winnipeg organization is not alone in repeating the works of Percy Grainger. Word comes from abroad that Mr. Arthur Fagge, conductor of the London Choral Society, has been conducting two other choral works at Queens Hall, in London, The Londerry Air, and The Morning Song in the Jungle.

Bruno David Ussher, Los Angeles representative of the Pacific Coast Musical Review, was in San Francisco during the first part of this week on a matter of business associated with this publication. While here Mr. Ussher renewed old friendships and was kept busy attending a few musical events. He returned to Los Angeles Wednesday evening on the Lark.

MERO-FANNING RECITAL A GENUINE TRIUMPH

Brilliant Pianistic Art of Yolanda Mero and Highly Dignified Singing of Cecil Fanning Heard at Matinee Musical By An Enthusiastic Audience

By CONSTANCE ALEXANDRE

San Francisco music lovers have been afforded many delightful concerts during this past season and there are yet several treats confronting us. But, one of the outstanding concerts of the year was that which Yolanda Mero, the Hungarian pianist, and Cecil Fanning America's distinguished young baritone, gave at the St. Francis Hotel on March 20th, as the fifth of Alice Seckels' attractive matinee musicales.

Madame Mero is an artist who will always find favor with an audience for the simple reason of her rare gift of versatility. Her playing is essentially alive, imbued with buoyancy, vigor, physical verve and emotional ardor. On the other hand, in works not calling for the greater sonorities and in delicate passages her tone is beautifully "silvery." She has solved all technical problems for her fingers are never embarrassed by the most terrific pianistic difficulties. Madame Mero proved in her playing of Chopin and Debussy that she is an artist capable of creating her own effects and atmosphere and she makes her music live as it did in the minds and souls of the geniuses who composed it. Her performance of Liszt proved that she thoroughly understood the works of the master and she read the second rhapsody with true Hungarian fire, energy and spirit. A more brilliant pianist has seldom been heard and she succeeded in arousing her audience to a high state of enthusiasm. Madame Mero was the recipient of an ovation to which she responded graciously with several encores.

Cecil Fanning is a singer whom every lover of the art of song interpretation thoroughly enjoys and from whom a student of singing can gain many valuable ideas. Mr. Fanning is an artist of great dignity, charm and culture, and the refinement of his nature is evidenced in the most minute detail of his singing. Opening his program with four of the German classics, including Schubert's Wohin and Der Wanderer sung in faultless English, Mr. Fanning exhibited a mellow and resonant baritone voice, rich and melodious and well modulated. In Der Wanderer Mr. Fanning displayed his abilities for grasping the dramatic spirit of the work while in Wohin he proved that even so large a voice when under the control of a real artist can be manipulated with lightness, fluidity and delicate tonal colorings and nuances. As an encore to his first group Mr. Fanning sang Rossini's Tarantella with a facility which was torrential.

As a singer of ballads, Mr. Fanning has few, if any, rivals. There is, at the appropriate moments, a tenderness in his readings that is really charming. These powers of expression however, never lapse into sentimentality, for they are the sentiments of a man of strength. One of the loveliest qualities about Mr. Fanning's singing is the directness and simplicity of his delivery. Among his group of ballads, Antonio de Grassi's Song of the Dagger, and Trees, by Oscar Rasbach, were most interesting and met with the approval of his listeners. Cecil Fanning may feel sure of a hearty welcome whenever he may appear before us again. H. P. Turpin at the piano once again revealed his high attainments as an accompanist and in every respect successfully met the requirements of his difficult task.

FLORENCE RINGO DELIGHTS AUDIENCE

San Francisco Soprano Delights Three Thousand Music Lovers With Ringing Soprano Voice and Charming Personality and Style

Florence Ringo, soprano, was the soloist at the first Sunday morning concert of the California Theatre Orchestra on March 19th, and scored a decisive artistic success. She sang Ritorno vincitor from Verdi's Aida and delighted her large audience, which practically crowded the theatre, with the ringing pliancy of her voice, the vigor of her expression and the purity of her enunciation. Miss Ringo's high tones in particular were unusually clear and true and she belongs to those rare vocalists who sing in pitch. She received a hearty ovation and was compelled to sing an encore.

Leslie V. Harvey played Godard's Valse Chromatique as an introductory number and as usual interpreted the composition with fine shading and good judgment in stop combinations. The orchestra, under the able direction of Herman Heller, began its part of the program with a vigorously rendered interpretation of Mascagni's dramatic Hymn to the Sun which was followed by Strauss' memorable Artists Life Waltz. A fine selection from Puccini's La Boheme proved of impressive enjoyment while Gomez' Overture II Guarany closed the program fittingly.

A. M.

The soloist at the California Theatre's concert tomorrow morning will be Daniel Onderwyzer, eminent Dutch baritone, who will sing in place of the scheduled artist, Frances Ingram of the Chicago Opera Co. Illness will prevent Miss Ingram's appearance. Onderwyzer is a singer of note. He possesses a powerful voice of fine

quality over which he exercises complete control. Onderwyzer returned only this week from a very successful tour of the Orient, visiting Japan, China and the Dutch colonies. Herman Heller's Orchestra will play Nibelungen March (Wagner); Naples waltz (Waldteufel); Peer Gynt suite (Grieg) and Phedre Overture (Massenet). Leslie V. Harvey, organist, will play Godard's Adagio Pathetique.

GALLI-CURCI'S LAST CONCERT

With the triumph of her recital last Sunday still fresh in mind all San Francisco, it would seem, is eager to crowd the Auditorium a week from tomorrow afternoon (April 2nd), when Galli-Curci appears there for the last time this season. Thousands must be disappointed for the Auditorium is now arranged to accommodate the Chicago Opera season, and its vast capacity of twelve thousand, which was completely pressed into service last Sunday, is now but a scant seven thousand, and it will not take long before seven thousand of Galli-Curci's admirers have taken up all available space.

Such a triumph as Galli-Curci achieved in San Francisco is rarely accorded a visiting artist. Dozens of encores were rendered during the long program and it became necessary to call in police help to scatter the throng that awaited on the sidewalk to cheer Madam on her way to her automobile.

With much graciousness Galli-Curci has arranged a remarkable program for her final appearance here a week from tomorrow. The list of works to be given includes Pergolesi's old Italian song Nina; I've Been Roaming, by Horn; the aria Pourquoi, from Delibes' Lakme; Benedict's The Wren; Bruno Iahn's Paysage; Fourdrain's La belle au bois dormant; Rimsky-Korsakoff's beautiful Song of India; Kennedy Russell's Vale; Homer Samuels' Pierrot; Roger's Autumn, and by special request the wonderful Shadow Song from Meyerbeer's Dinorah. As encore numbers to these selections,



RICHARD MALABY

The Brilliant Young Pianist, Pupil of Elsie Cook Hughes, Who Secured a Success as Soloist with the Stanford Glee Club Recently.

Galli-Curci has promised to sing a number of old heart songs, including Swanee River, Swing Low, Sweet Chariot, Love's Old Sweet Song; Sweet and Low; Last Rose of Summer, and Home, Sweet Home. Manuel Berenguer, flutist, and Homer Samuels, pianist, will again be assisting artists.

SECOND GODOWSKY CONCERT

Leopold Godowsky, the great pianist whom the critic referred to as a musical alchemist who turns everything he touches into living gold so that it becomes illumined like a beautiful concealed Grecian lamp when the button is pressed, will give his final recital for several years to come at the Scottish Rite Auditorium tomorrow afternoon, at 2:30 o'clock, under the local management of Frank W. Healy.

In addition to the numbers on the printed program which follows, Mr. Godowsky will give many delightful extra and encore numbers. Here is the program: Twelve Symphonic Studies (Schumann); (a) Barcarolle, (b) Scherzo Op. 20 (B minor), (c) Nocturne, G major, (d) Ballade, G minor (Chopin); Sonata, B minor (Liszt); (a) Berceuse (Cradle Song) (Lladow), (b) Poeme Op. 32 No. 1 (F sharp) (Scriabine), (c) March Wind (MacDowell), (d) Serenade from Miniatures Op. 93 (Rubinstein), (e) Concert Study, A major (Poldini), (f) En Automne (Moszkowski), (g) Tarantelle Venezia e Napoli (Liszt).

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Considerable progress has been made by the Woman's Symphony Orchestra, under Henry Schoenfeld, conductor. It now numbers sixty-five woman players, who are "manning" even the heavy-toned brass instruments. The orchestra includes much good material, as was proved by the individual work of the various instrumental sections. Also the ensemble playing was commendable, specially in the first and last movement of the Pastoral Symphony, Elgar's Serenade Lyrique, the Mock Morris Dances by Grainger, and during the Berlioz, Racoczy March. Conductor Schoenfeld must have done careful rehearsal work. Pleasing were the freedom and vigor with which the Grainger and Berlioz numbers were played.

Of course, there occurred also severe shortcomings regarding precision and intonation, to which I need not point in detail, as the orchestra members are musically sufficiently well versed to be fully aware of them. I feel certain these mishaps could have been lessened and partly avoided if Conductor Schoenfeld would resort to a more distinct mode of beating. Often, his baton courses in so indecisive, circular fashion that the players must have found it hard to follow him, particularly as they had the courage to choose compositions musically greatly worthwhile, and eo ipso difficult as to execution and expression. Frequently, the guiding, smoothing use of the left arm of the conductor would have been of value to the performers, yet Mr. Schoenfeld neglected to extend such a helping hand, nor has his direction the virility an orchestra as this needs. Perhaps Mr. Schoenfeld forgets that he has not a full-fledged symphony orchestra under his baton. In any case he is too sparing in giving cues.

George Walker, basso, was heard in arias by Mozart, Handel, partly composed of amateurs, adding songs by Schubert and Schoenfeld. His voice is of impressive range, but lacks in color and warmth, his high notes not always being of pure intonation. Mr. Walker, on the other hand had a trying task to sing with the orchestra, which did not give sufficient support. He rendered the songs with more variety of expression than the arias.

Echoes of varying tenor have been aroused by the Woman's Orchestra Concert. Musicians who insist on a certain standard of performance regret that the program chosen was too difficult to allow a presentation of artistic and educational value. They object to the choice of the Beethoven Symphony as being too difficult for the orchestra. While it was played relatively well, considering the personnel of the orchestra, including amateurs, the contention is that the performance was not such as to give the general public the right impression of classic music, its beautiful simplicity and charm. On the other hand the statement has been made that a lighter program, given on a commercial basis, and not then brilliantly performed, neither has any moral claim to "existence." In any case, the Woman's Symphony Orchestra must be credited with the courage of idealism to improve also its standard of repertoire. Which would be perfectly justified, is the report of the "party of the first part," provided the concerts are given before a closed list of subscribers who are willing to make a compromise and support the orchestra for the sake of giving the players the means with which to meet their expenses. The general, musically, not sufficiently-trained public to realize conditions of this nature, should not then be appealed to on the same commercial basis occupied by full-fledged artists. Further, a program of light numbers, even if better played than the Beethoven symphony again has not the educational value to the public and from this angle possesses little justification.

In no sense is the importance of the orchestra to be questioned so far as it offers a unique opportunity to musicians and musical amateurs of the fair sex to play in an orchestra, especially while our Philharmonic Orchestra excludes woman musicians, with the Musicians' Protective Union not considering sufficiently the interests of its woman members.

If the Woman's Orchestra would propose to give the proceeds of its concerts to a deserving purpose, for instance, to an endowment that would grant scholarships to gifted women musicians of this city, then its concerts would have such moral justification that would make its present musical standard in a measure beyond criticism and permit it to sell tickets to the general public with a greater degree of legitimacy. Then, too, it might find more generous financial support than at present, and incidentally be enabled to improve also its own offerings.

Emile Ferir, viola, Henri de Busscher, oboe, and Blanche Rogers Lott, pianiste, forming the Ensemble Moderne, will give a concert in Santa Barbara next week. This unique and exceptionally artistic ensemble is meeting with growing response from the public, and it looks now as if we shall have the good fortune of enjoying a regular series of concerts of theirs next season.

Lucy Wolcott, soprano, a former pupil of Carl Bronson, has been appointed head of the voice department of the Wallis School of Dramatic Art. Miss Wolcott has been very active, teaching and giving vocal programs.

Kathleen Lockhart Manning, soprano, gave a successful recital before the Glendora Woman's Club.



Leopold Godowsky appears in concert at Los Angeles, April 4th

Evelyn Lane, soprano, and Raymond MacPheters, appeared in two programs, before the Hollywood Athletic Club, and the Bel Canto Club, winning generous applause on both occasions.

Kathleen Shippen, violinist, was one of the principal soloists at a Y. W. C. A. program in the Friday Morning Club House.

Grace Adele Freebey, well known for her songs, among others, Oh, Golden Sun, has been composing lovely and nourishing dishes instead of songs, as she has given much of her time to nursing her mother back to health.

Alfred Wallenstein, the gifted young 'cellist, who has been ill in Chicago, will come home for the rest of the season to gain back his full strength with his parents. It is much hoped that this talented Los Angeles boy will share his remarkable art with us before resuming concert work. He is a 'cellist of unusually brilliant technique and tone of exceptional beauty. It will be remembered that Julius Klengel, the world's foremost 'cello teacher, confessed in a letter, that "he no longer could teach anything to Wallenstein."

Music is being fostered with much enthusiasm at the City Club, thanks to L. R. Wharton, chairman of the music committee, William Tyroler, director of the City Club Artists' Ensemble, and Gage Christopher, basso, who directs the community sings. Mr. Tyroler, for many years coach at the Metropolitan, arranged a program of excerpts from Aida, Trovatore, Cavalleria Rusticana, to which were added songs by Hadley, Cadman, Nevin and MacDowell, making a highly artistic program. The ensemble includes the following artists: Melba French Barr, Flora Meyers Engle, Gail Mills Dimmit, Amber Fay Haack, Alice Lohr McDaniel, Norina Coleman, Mrs. L. M. Hostetter, Clemence Gifford, Virgie Lee Moore Matoon, Mrs. Laura M. Bacon, Mrs. Max Breetwer, Evelyn MacGregor, Alfred E. Gally, Earl Alexander, William Pilcher, Lohr Ludwig, George Page Willey, Frank E. Geiger, Gage Christopher, Edward J. Reunitz, Percy Ricker and Robert Granger. President A. W. Frye, president of the City Club, acted as master of ceremonies, closing the program with fitting remarks as to the value of music from a civic angle.

Through an error Mme. Grace Wood Jess, the "American Yvette Guilbert," has been mentioned as "reader." Mme. Jess is a mezzo-soprano and does charming work

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as a vocalist. I might add that hers is a quality of diction of which a reader might be proud.

F. X. Arens, the New York vocal teacher who has made Los Angeles his home definitely, has given a series of lectures on singing under the auspices of Barker Brothers' Music Department, J. W. Boothe, manager.

Earl Meeker, baritone, has met with much success during a series of recent appearances. Among those of later date are concerts at Pasadena, Glendale (High School), and Gardena, further at the Vista del Arroyo Hotel and at Denishawn. Mr. Meeker, who has done ardent work for the Los Angeles M. T. A., is equally active in his present office as president of the State Music Teachers' Association, particularly as the State convention, to be held at Bovard Auditorium from July 5 to 8, means great responsibilities to the board members. Mr. Meeker announces also that a state-wide membership drive has been started. Another feature of work is the compilation of a directory of musicians who enjoy distinct recognition. This directory is to include the entire State. The State board has also undertaken to collect data on activities carried on by the various local branches who are to report every month on their work. Mr. Meeker has the full support of the State officers, the majority of whom live here. These are: Ann Thompson, secretary; Mrs. Norton Jamison, Miss Adelaide Trowbridge and Mr. A. M. Perry, members of the board. Miss Annette Cartledge, well known Redlands musician, also is a board member. Everything tends towards rapid progress of the State Association this year.

Fulgenzio Guerrieri, formerly conducting the Lombardi, the Scotti and other well known opera companies, has formed opera classes here. He is also teaching conducting.

Faculty concerts are held at the College of Music in conjunction with the weekly student programs at the College of Music, U. S. C. Davol Sanders, one of our leading violinists and head of the violin department, arranged for the performance of several chamber music works. Together with Jay Plowe, the well known flutist, and Mr. Staples, viola, he gave one movement of the Max Reger Trio, Op. 77. With Miss Adelaide Trowbridge, prominent member of the faculty, at the piano, Mr. Sanders gave Max Reger's Suite in Old Style. Both works had never been heard here before. Mr. Sanders is preparing the performances of several newer works, so as to acquaint the student of the college with these compositions.

Under the direction of Jay Plowe, conductor of the Hollywood Community Orchestra, a very pleasing program was given at the Hollywood Woman's Club House.

Mme. Anna Ruzena Spotte, gifted mezzo-soprano and prominent vocal teacher here, is arranging an operatic program by her pupils at the end of the season. La Verne College will enjoy this excellent artist in a most attractive program consisting of French, Bohemian and American groups. Mme. Spotte has chosen arias by Massenet, further a cycle of Bohemian folksongs which she will precede with a brief talk explaining their musical and literary value. The program closes with American songs, including several by Gertrude Ross, who will play the accompaniments.

Among the artist pupils of Mme. Spotte, soon to be heard, are Misses Nina and Gene Lesseman from San Francisco, daughters of Mr. Lesseman, vice-president of Heald's Business College of that city.

Fitzgerald's Music Company have published a folder about Gertrude Ross, the well-known composer-pianist whose work is meeting with national recognition in a

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happier degree. This folder will prove useful to our concert artists who are looking for new material, by American writers, as it contains a complete list of this composer's works, clearly designated as to arrangement, key, etc. Two new vocal compositions by Mrs. Ross, A Cowboy's Roundup Lullaby and Work—A Song of Triumph have just been published. J. Fischer and Bro., the New York publishers, will bring out within the next few weeks two sets of compositions, vocal and also for violin, based on Spanish-California folksongs, arranged and harmonized by Miss Ross.

Gertrude Ross is also greatly in demand as a concert artist and as lecturer. She will be heard in programs of her own before the MacDowell Club (March 17), the Tuesday Musical Club of Riverside (at the Loring Theatre, Miss Mary G. Macdonald, contralto, as assisting artist), further at La Verne. The Philharmonic Orchestra has again engaged her to give analytical lectures prior to their programs in San Diego and Pomona.

Arthur Farwell, composer, and Mrs. Farwell, dramatic reader, have been invited to participate in the coming dramatic program of the music section of the Hollywood Woman's Club.

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TWELFTH SYMPHONY CONCERT, MARCH 31-APRIL 1
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Wm. J. Kraft, head of the music department at the University of California, Southern Branch, is conducting the sings at the Hollywood-Vermont Community Chorus. The sings are in charge of R. M. Vandegrift and usually attract capacity gatherings.

Miss Jessie Lucile Gibbs, soprano, gave two charming programs at the high schools of Anaheim and Fullerton. She appeared also in recital before the Music Department of the Southern Branch of the University of California, assisted by Miss Esther Tobler, violinist, and Mrs. Halbert Thomas, pianiste.

Nearly half a century in the music business of Los Angeles is the record of the Bartlett Music Company, who celebrated their 47th foundation anniversary. A. J. Bartlett, father of Mrs. Bessie Bartlett-Frankel (president of the California Federation of Music Clubs), called the firm into existence.

Artist pupils of Anna Stetzler, successful vocal teacher, are greatly in demand. Miss Georgia Stark was the soloist before the Moneta Chapter of the Eastern Star.

Hollywood sent a musical delegation to the First Methodist Episcopal Church in the Woman's Chorus of the Hollywood Woman's Club, Hugo Kirchhofer, conductor. The chorus is well blended and included much good material, who sing with good musical freedom. Mrs. Carl Earl, Mrs. A. M. Hewitt, Mrs. Mabel McCormick Miller, sopranos, Mrs. Bertha Campbell, and Mrs. F. C. Stevens, contralto, Mr. Dudley Leavitt, basso, Miss Katherine Thompson, harpist, Lorna Lee Powell, violinist, and Miss Inez Jacobson, accompaniste, won special honors in various solos. Mrs. Earl possesses an unusually clear and sweet voice.

Manager Behymer announces the following repertoire for the one week's local season of the Chicago Grand Opera Company: Monday, April 10—L'Amore del Tre Re by Montemezzi, with Garden, Muratore, Baklanoff, Lazari, Polacco conducting; Tuesday, April 11—Jewels of the Madonna, with Raisa, Lamont, Rimini, Maxwell, and Cimini conducting; Wednesday afternoon, April 12—Thais by Massenet, with Garden, Martin, Dufranne, Rimini, Maxwell, Pavloska, Polacco conducting; Wednesday evening, April 12—Romeo and Juliet by Gounod, with Mason, Muratore, Maxwell, Dufranne, Rimini, Cimini conducting; Thursday, April 13—Le Jongleur de Notre Dame by Massenet, with Garden, Dufranne, Lazari, Cotreuil, Polacco conducting; Friday, April 14—Tannhauser by Wagner, with Raisa, Van Gordon, Johnson, Schwartz, Rimini, Cimini conducting; Saturday afternoon, April 15—Salome by Strauss, with Garden, Muratore, Gordon, Dufranne, Lazari, Maxwell, Polacco conducting.

One of the biggest musical events was the request performance of Hadley's music, An Ode, by the Los Angeles Oratorio Society under John Smallman's direction. As the work has been reviewed at the previous performance, it needs little introduction. Its beauty is lavish, and yet delicately rich in imagery and, as Edwin Schallert, the Times Critic, has pointed out, at times so minute, as to destroy illusion in the manner in which it pictures detail of action. Seldom has the lofty flight of the poet—the words are no less a writer than Henry Van Dyke—been equalled with such grace on the part of the composer as in this instance. And director, as well as chorus and soloists, measured its rise and descents with splendid artistic effect. (One could not say the same for the members of the Philharmonic Orchestra, whose playing was not always gratifying when supporting the chorus. One cannot but feel that these shortcomings were not entirely due to insufficient rehearsals. It is not the first time that we have come to that conclusion. It would look bad for the musical standing of these instrumentalists if their playing had represented the very best they were capable of giving!)

Conductor Smallman had the chorus well in hand. He has brought the Oratorio Society to a considerable level of musical efficiency. The many difficulties of this trying score proved that amply, even if there were occasional lapses of minor importance. The blending of the chorus sections and the vocal ability, together with a fine enthusiasm and love for the work produced delightful results. Much of this of course must be credited to Mr. Smallman, who mastered the score well, also to Miss Lorna Gregg, the accompaniste and co-worker of the conductor at the rehearsals.

As to the soloists we enjoyed none better than Henri de la Platte, the basso, whose artistry was eloquent in spite of his almost quiet manner of vocal presentation. There is unusual vocal refinement in Mr. de la Platte's work. His basso is of a mellowness, yet resonant, as not often found. Platte's tones are warm and have pleasing color. Above all one senses genuine musicianship and depth of feeling in his work. This singer, we feel free to say, might well be heard with our Philharmonic Orchestra.

Paul Althouse is a singer of great merits, who has a naturally beautiful and ample tenor voice, capable of fine nuances, lyric and strong enough to soar to telling emotional emphasis. His diction is distinct, but as in the case of many singers, is subject to vocal shading. Both in the larger arias of the oratorio and in two groups of smaller songs Mr. Althouse showed his fine sense of style as a musician. On the other hand the

placing of two groups of songs in the middle of the oratorio was not good taste. These groups included songs by Rudolph Gruen, Pearl Curran, Ward Stephens, Robert Clarke, William Stickle, Ivor Novello, Easthope Martin and W. A. Kramer. The latter's song, Great Awakening, drew a salvo of applause, though we place the song, Phantom Ships by Gruen, and specially A Page's Road Song by Ivor Novello highest as to musical and poetic merits.

Melba French Barr, the soprano, offered singing of pleasing quality. As her voice will grow in roundness and warmth her tones will also gain in power of expression. Clemence Gifford, contralto, is a singer of promising quality. Both she and Miss Barr did not fully measure up to the requirement of technic and breadth of oratorio style this great work demands.

Dr. Ray Hastings added his share to the success of the performance, presiding at the organ.

As usual, much of the burden such an undertaking as a concert of this type fell on the shoulders of officers heading the Oratorio Society, foremost of them John S. Wilferth, president, to whom credit must be given for many details performances of that magnitude involve. Though the attendance was beyond the two thousand mark, the Oratorio Society is facing a deficit of at least \$500, the expenses ranging beyond \$2500. It is to be hoped that their presentation of Verdi's Requiem, May 7th, will bring them returns large enough to make their labor of love possible without financial losses.

Music at the Theatres

Mischa Guterson conjured the moods of peoples in a half dozen different countries and gave expression to those moods within the walls of the Grauman Million Dollar Theatre Sunday Morning in the offering of "Music of the South," by the Grauman Symphony Orchestra. This was the ninety-fifth grand concert presented by Sid Grauman.

The various selections of the program were chosen, not particularly because of their geographical reference, but because they found their origin from the musical impulses of southern peoples. Guterson made the most of the opportunity to interpret a program such as this. The musicians were beautifully under his control, and not a sluggish or ragged moment was evident through the entire concert.

While the rendition of the overture, Lake's "Sunny South" was flawless, the Grauman Symphony Orchestra illustrated its supremacy in a very conclusive fashion in the interpretation of the five movements of Charpentier's "Impressions of Italy." The strain occasioned by the playing of that difficult number did not detract from the offering of "Roses of the South," Strauss' waltz. Rather the interpretation of this waltz met the high standard maintained throughout the concert, which closed triumphantly with Caucasian Sketches, Ippolitow-Ivanow.

Although the quality of the orchestral numbers made comparison severe, Rene Hemery, as the encore testified, achieved his share of the morning's laurels with his violin solo, "Rondo Capriccio," Saint-Saens. Next Sunday morning, March 26th, Sid Grauman will present "Concert Kaleidoscopic" with Marguerite Ringo, famous soprano, as soloist.

Again evidencing the sterling quality of his large musical organization, Carl Elinor responded to the unusual interest in his last week's Concert Program by continuing it for another week in conjunction with the second week of Rupert Hughes' sparkling comedy-drama Come On Over. In establishing a new standard for musical programs in the moving picture theatre Mr. Elinor has set a pace for himself the result of which is an ever-growing interest in his endeavors.

Next week's program is a convincing proof of this in that he is combining the difficult technic of Friedman's Slavische Rhapsody with the presentation of George Stolberg, a violin virtuoso of unusual ability. Mr. Stolberg, who has been "discovered" by Mr. Elinor, is a talented young pupil, being but 19 years of age, of the famous Lichtenberg of New York, and this will be his first solo appearance on the coast. His beautiful tone quality will be revealed in Kreisler's lovable composition "Liebesfreud." As usual there will be the rhythmic thriller on the program, an arrangement by Mr. Elinor displaying the versatility of his large ensemble.

SECOND STUDENTS CHAMBER CONCERT

The second Students Chamber Concert was given at Scottish Rite Auditorium on Friday evening, March 10th, and was thoroughly enjoyed by a large audience. John C. Manning, under whose able direction these concerts are being given, deserves much credit not only because of the delightful character of the program, but also because of his recognition of resident artists who thus have an opportunity to display their respective accomplishments. The opening group of songs was interpreted by Luther Marchant, who on this occasion added to his laurels as an efficient vocal artist. His fine voice, conscientious interpretation and enthusiastic abandonment into the spirit of his work combine to make him a favorite in this community.

Mrs. Helen Page Pressley, who sang the second group of songs, also showed herself worthy of serious attention. She has an excellent soprano voice and sings with conviction and fidelity to poetic values. She belongs to that group of singers who are sincere in their efforts and do not sacrifice artistry to popularity. She selects her works with a purpose and sings them with conviction and discrimination.

The special feature of the program was Gustave Walther, the distinguished Belgian violinist, who played a group of delightful Slavonic dances arranged by Kreisler. He played them with unusual taste and skill and impressed his auditors with the conviction that he is an artist of the highest type. Mr. Walther is a thorough musician and experienced virtuoso and it is a pleasure to hear him occasionally. His interpretation of this charming group of lighter compositions, in conformity with the folk music character of the program, proved his unquestionable faculty to give importance to works of an emotional rather than intellectual type.

In substitution for Mrs. Arrillaga, who was unable to appear, Mr. Clark, a baritone of fine timbre and resonance, sang a group of Spanish songs in a manner that brought him the instant loyalty of his audience. Thanks to his clearness of vocal expression and his fine phrasing he aroused the hearers to enthusiastic demonstrations which were well deserved.

Frank Carroll Giffen sang a group of vocal compositions, including Hungarian, Greek, Roumanian and Italian folk songs which proved some of the most interesting works we have heard. Mr. Giffen possesses the knack of securing the character from a folk song and at the same time establishes an atmosphere of national distinction which few singers are able to obtain. We enjoyed specially his conception of Hungarian songs. Without understanding the foreign words one was able to obtain the sentiment of the lines. Mr. Giffen certainly proved himself a master of this kind of interpretation.

The third concert will take place on Friday evening, April 7th, when the soloists will include Julius Haug, violinist, Willem Dehé, cellist, Antoine de Vally, tenor, and John C. Manning, pianist. On this above reviewed occasion John C. Manning again distinguished himself with his interesting comments and his exceptionally artistic pianistic assistance to the soloists. A. M.

JACK GERGOWITCH JOINS ALLEN FORCES

Jack Gergowitch, one of the best known members of the piano trade and also a pianist of rare accomplishments, has joined the sales staff of the Wiley B. Allen Co., of which firm Harald Pracht, another well-known musician, is head of the retail piano department. Mr. Gergowitch has many friends who always like to see him advance in his chosen vocation and who will be pleased to welcome him in his new position. Mr. Gergowitch is a young man of rare energy and aggressiveness and in his special vocation he ranks among the best. His address is pleasing and his manners ethical and in this way he always makes friends. Both he and Wiley B. Allen Co. are entitled to felicitations.

ALCAZAR

Ever and anon there comes out of New York, where most successful plays first see the light of day, a delicious bit of comedy of the sort that makes the seasoned theatre-goer gasp with surprise and delight. Such a piece is "Her Salary Man," which the Alcazar will offer its patrons for one week beginning Sunday afternoon, March 26. It is one of those delicious, gossipy plays brimming over with fun that keeps the audience guessing and makes one regret the fall of the curtain as the act draws to a close.

The author, Forrest Rutherford, has created an original work and has woven in novel fashion a unique romance around the young woman who was the central figure of his plot. The mirth begins to flow at the very start of the first act and continues on its gleeful way for more than two solid hours. There is no cessation of the merriment and the situations are drawn in amusing fashion with an absence of anything strained or unworn in their makeup. John Cort produced Her Salary Man, at his Cort Theatre early this season and it was well received in the metropolis.

THE LORING CLUB CONCERT

Wallace A. Sabin, conductor, and the members and soloists of the Loring Club, have reason to feel most gratified with the artistic success of their concert which took place at the Scottish Rite Auditorium on Tuesday evening, March 14th. The program contained the usual number of well selected choral works and solos and we would be pleased to once more refer to these were it not for the fact that it was absolutely impossible to obtain a program at the hall. The attendance was so big that standing room was even exhausted and we enjoyed the concert so much that we gladly went to the inconvenience of standing.

Mr. Sabin possesses the knack of directing with precision and musical taste. The Loring Club never fails to give the impression of industry and enthusiasm for the work. We know of no choral organization which makes itself so well understood in enunciating the lines than the Loring Club and we certainly know of no male society that devotes so much attention to details and phrasing than the Loring Club does. We do not mean to say that there are no such clubs, but somehow we have not as yet come across them.

For this reason the Loring Club occupies a prominent position in the musical annals of this community, and the fact that its concerts are invariably crowded is ample proof for the public esteem in which it is held. Mr. Sabin certainly has added greatly to his prestige and musical importance by bringing the Loring Club to such a prominent and commanding position in our musical life.

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SEASON'S FINAL SYMPHONY POP

Tomorrow afternoon in the Columbia Theatre the San Francisco Symphony Orchestra will give the last Popular Concert of its season under the direction of Alfred Hertz, who has prepared for the occasion what is probably the most inviting program of the season and which includes two solo numbers. Kajetan Atti, the popular harpist, will be heard in a solo arrangement of Trnec of Smetana's Vltava, which has not been given here for several seasons. This will be Atti's first solo appearance at one of the regular concerts this season and his many admirers will doubtless welcome the opportunity of again enjoying his finished artistry.

The other solo number scheduled is two movements from the Pastorale Quartet of Gustav Lange for oboe, oboe d'amour, flugel horn and oboe barytone, to be played by C. Addimando, A. Dupuis, V. Schipilitti and Julius Shanis respectively. This unique instrumental combination, which so far as can be determined is the only organization of its kind in the United States, will doubtless prove to be one of the outstanding novelties of the season.

The remaining items announced are the Overture to Weber's Euryanthe, two movements from the Bach-Mahler Suite, the orchestra suite from Debussy's Coppelia, Gounod's Funeral March of a Marionette, the Mock Morris of Percy Grainger, which will be given for the first time in San Francisco, Liszt's thrilling symphonic poem Les Preludes and the Romanza from the Opus 19 Suite of Dohnanyi. The latter number, although played at the last pair of symphony concerts, will be given next Sunday in response to dozens of requests from patrons who attended last week's concerts.

Next week will see the close of the symphony season, the final pair of concerts to be given on Friday and Sunday afternoons in the Columbia Theatre. As a fitting ending for the season one of the greatest, and at the same time one of the most revered symphonies has been retained for these last two concerts, the beautiful No. 5 in C minor of Beethoven. In addition to this monumental work, the orchestra will also present Strauss' powerful symphonic poem Don Juan and the Carneval Overture of Dvorak.

During its closing week the Orchestra will give two out-of-town concerts, one on Monday afternoon at the University of California for the Berkeley school children, and one Thursday evening in the Oakland Auditorium Opera House. The Oakland program will be made up of the Fifth Symphony of Beethoven, Saint-Saens' Prelude to the Deluge, the Dohnanyi Orchestra Suite and the overture to Wagner's Tannhauser.

MADAME DAVIES ENDORSES JACK HILLMAN

In a letter from Madame Clara Novello Davies, the noted vocal instructress of New York City, to Jack Hillman, she speaks of him in the following glowing terms:

New York City, March 4th, 1922.

My Dear Mr. Hillman:

I congratulate you from my heart on the excellent work you are doing in the West. Every pupil you have sent me to New York is absolutely on the right path to success. I feel sure the time is not far distant when you will hold a unique position as a teacher.

Mrs. Olmstead is an excellent example of your work and she will, undoubtedly, become a great artist and cannot fail to win fame if she continues with her studies as she is now doing.

With best wishes for continued success, believe me
Yours very sincerely,

CLARA NOVELLO DAVIES.

THIRD MUNICIPAL POPULAR CONCERT

The third popular concert was given at the Civic Auditorium under the auspices of the Mayor and Board of Supervisors on Monday evening, March 20th, and it was an event of special importance to music lovers, for never before has a program of higher artistic standard been presented under these auspices. The artists engaged for this occasion included Florence Macbeth, the noted coloratura soprano, and the Chamber Music Society of San Francisco. Miss Macbeth, who also sang at the Young People's concert on Tuesday afternoon, charmed her audience with her pure, flexible tones and her splendid coloratura work. She proved herself to be an artist of high rank, singing both concert numbers and operatic arias with taste and discrimination. She is one of the finest sopranos we have heard and evidently the audience was of equal opinion for she was showered with spontaneous applause.

Considering the character of these events the Chamber Music Society of San Francisco, which on this occasion included besides the quartet Elias M. Hecht, the flutist, who also played an obligato for Miss Macbeth in musicianly style, selected works of a lighter nature, and again demonstrated its skill and artistic taste in fine phrasing and exceptional tone blending and intonation. However, the Civic Auditorium is not the place to interpret chamber music, and many of the finer details were lost in the big space. A. M.

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STANFORD GLEE CLUB CONCERT

The Stanford Glee Club gave an enjoyable concert at Scottish Rite Auditorium on Tuesday evening, March 7th, and the excellence of the program, the ensemble work of the organization, and Mr. Allen's fine control of the young men justified a much larger attendance than assembled on this occasion. It is hardly necessary to enumerate again the program numbers. They consisted of choral works of a rather higher class than is usually embodied in events of this kind. Mr. Allen proved that college singing clubs can be trained to sing good music pleasing to everybody just the same as cheap music pleasing to a few. From the standpoint of intonation, uniformity of phrasing, quality of vocal tone, intelligence of interpretation, the Stanford Glee Club proved itself entitled to a prominent position among the Pacific Coast singing organizations. The young men to whom were entrusted solo passages acquitted themselves most creditably and Mr. Allen as well as the club are entitled to hearty commendation.

Marsden Argall, the baritone, took advantage of his opportunity to display his fine, ringing baritone voice in a manner that revealed his art at its best. He possesses natural gifts of emotional depth and sings with a fervor and enthusiasm that is most effective. His enunciation is clear and his phrasing very convincing. He is a soloist of marked distinction. One of the surprises of the evening was Richard Malaby, pianist, who played solos as well as accompaniments in a manner to show him to be a technician as well as discriminating interpreter. He showed unusual taste for one so young and impressed his audience with the force of his expression as well as the limpidity of his technic.

PERCY GRAINGER COMING

The waning musical season brings but one more of the great pianists to San Francisco. Percy Grainger, ever popular in this section, is scheduled for a single recital at the Hotel St. Francis ballroom on Monday afternoon, April 17th, bringing to a conclusion the very successful Alice Seckels' Matinee Musicale series, which Manager Selby C. Oppenheimer has presented in San Francisco this year.

Grainger is admittedly one of the foremost musicians in the world today. He stands preeminent as both composer and virtuoso, and his programs always serve to enlist the enthusiasm of the vast army of piano lovers who always find a way to greet this favorite.

Bach, Busoni, Brahms and Liszt will be represented in his offering and, of course, a half dozen of Grainger's own compositions will be welcome fare for those who attend.

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Tuesday, March 28

LOVE OF THREE KINGS—Mary Garden, Murtore, Baklanoff, Lazzari—Polacco, Cond.

Wednesday, March 29

RIGOLETTO—Edith Mason, Pavloska, Lamont, Schwarz, Lazzari, Nicolay—Polacco, Cond.

Thursday, March 30

TANNHAUSER—Raisa, Van Gordan, Johnson, Schwarz—Cimint, Cond.

Friday, March 31

JUGGLER OF NOTRE DAME—Garden, Dufrenne, Lazzari—Polacco, Cond.

Saturday Mat., April 1

ROMEO AND JULIET—Mason, Murtore, Baklanoff—Polacco, Cond.

Saturday Night, April 1

JEWELS OF THE MADONNA—Raisa, Lamont, Rimini—Cimint, Cond.

Monday, April 3

LOUISE—Garden, Pavloska, Lappas, Dufrenne—Graviez, Cond.

Tuesday, April 4

MADAM BUTTERFLY—Mason, Pavloska, Johnson, Rimini—Polacco, Cond.

Wednesday, April 5

NORMA—Raisa, Pavloska, Lamont, Lazzari—Polacco, Cond.

Thursday, April 6

SALOME—Garden, Murtore, Reynolds, Lazzari—Polacco, Cond.

Friday, April 7

HOTHEME—Mason, Pavloska, Johnson, Rimini, Lazzari, Dufrenne, Dun—Smillens, Cond.

Saturday Mat., April 8

GIRL OF THE GOLDEN WEST—Raisa, Pavloska, Lappas, Rimini—Smillens, Cond.

Saturday Night, April 8

MONNA VANNA—Garden, Murtore, Baklanoff, Cotruelli—Polacco, Cond.

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OPERA SEASON

(Continued from Page 1, Col. 2)

the wayward and rebellious Maliella with Forrest Lamont in the part of Gennaro, whose love drives him to the crime of stealing the jewels from the statue of the Madonna. Giacomo Rimini will impersonate Rafaele, the dashing young leader of the Camorra. Pietro Cimini will conduct.

The second week of the engagement will begin on Monday evening, April 3, with Charpentier's Louise in which Mary Garden will sing the title role under the direction of Gabriel Govlez. The character of the Parisienne seamstress is one in which Miss Garden has played with such convincing realism as to make her interpretation the standard for all other singers in this opera. She will be supported by Ulysses Lappas as Julien, Marie Claessens as the mother and Georges Baklanoff as the father.

On Tuesday night Puccini's Madame Butterfly will be given with Edith Mason as Cio Cio San, Edward Johnson as Lieutenant Pinkerton, Georges Baklanoff as Sharpless and Irene Pavloska as Suzuki. Miss Mason's singing of this role in New York evoked from the leading critics high praise, the consensus of opinion being that her interpretation ranks with the greatest both in vocal excellence and personal charm. Polacco will conduct.

Norma, Bellini's opera of Druidic life in ancient Gaul, which has not been heard here for many years, will be presented on Wednesday evening with Rosa Raisa singing the difficult soprano role. Forrest Lamont will take the part of the Roman Proconsul Pollione; Virgilio Lazzari will be the Druid High Priest Oroveso and Irene Pavloska will be the Priestess Adalgisa. Cimini will conduct.

Richard Strauss's Salome, which has been the storm center of so much controversy, is announced for Thursday evening with Mary Garden in the title role. Hector Dufranne as Jochanan, Lucien Muratore as Herod and Eleanor Reynolds as Herodiade. Miss Garden's interpretation of the neurotic princess, a role that she has sung more than four hundred times in Paris alone, will stand in musical history as one of the triumphs of her career. The performance will be the first to be given here since 1912 and is awaited with great interest. Polacco will conduct.

Puccini's ever popular La Boheme is the offering for Friday night of the second week with Edith Mason as Mimi, Riccardo Martin as Rodolfo, Giacomo Rimini as Marcello, Irene Pavloska as Musetta, Virgilio Lazzari as Coline and Desire Deferre as Schaunard, Alexander Smallens will conduct.

The engagement will close with two performances on Saturday, April 8. In the afternoon Puccini's Girl of the Golden West, which has not been heard here in ten years, will be performed under the direction of Alexander Smallens. The Minnie of the cast will be Rosa Raisa; Ulysses Lappas will sing the role of Dick Johnson, the highwayman, and Giacomo Rimini will be heard as Jack Rance, the sheriff. The evening performance will be the repetition from last year, Mary Garden appearing again in the title role of Fevrier's Monna Vanna with Lucien Muratore singing Prinzevalle and Georges Baklanoff as Guido Colonna. Polacco will conduct.

LOS ANGELES NEWS

(Continued from Page 1, Col. 1)

Florence Macbeth, the lovely coloratura soprano, won honors with two Mozart arias, from Magic Flute and Il Seraglio. Her voice is of excellent volatility, so that her fine Mozart style leaves nothing to be desired. There is, however, too much "head tone" quality in Miss Macbeth's middle and lower register, resulting in a certain lack of color and body of tone. This was also felt in the Hymn to the Sun from Rimsky-Korsakow's Coq d'Or. Nevertheless, Miss Macbeth must be rated among the foremost coloratura singers of the day, especially of the English-speaking countries, even if she did not give a selection in our own language.

New opportunities are being offered to resident concert artists by the music department of Barker Brothers, E. Boothe, manager, who have inaugurated a series of Tuesday and Friday afternoon recitals at the auditorium of this firm. These concerts excel in their artistic educational aims, and, while every appearing artist will be remunerated, the admission is free to the public. About five hundred people attended the opening recital which

featured Gertrude Cleophas, pianiste, who in the short time of her residence here, has well established herself in the pianistic forefront of the Southland.

Owing to the simultaneous rendition of the Philharmonic Orchestra program, I was unable to attend the entire recital. Miss Cleophas was heard, and evidently enjoyed, by the audience in two well-varied Chopin groups, and selections by Godowsky, Palmgren and Liszt. She is a musicianly player, that is to say, to fluent technic she adds good phrasing, pleasing shading and appealing interpretative qualities. By the way, she is a former pupil of Leschetitzky, and, I am told, to be an unusually good MacDowell exponent, whose second concerto she played with the Minneapolis Symphony Orchestra under Oberhoffer before coming West.

To Edwin Boothe, the progressive head of Barker Brothers' Music Department, evidently must be credited the establishment of this concert series. Mr. Boothe's merits have also been recognized by the Los Angeles music merchants, whose spokesman he is as president of the Southern California Music Trades Association, succeeding in that office Ed. Geissler, the well known member of the firm of George Birkel Co.

Sylvain Noack, the popular concert-master of the Philharmonic Orchestra, will be the soloist at the coming orchestra appearances in San Diego and Pasadena. Mr. Noack and his Philharmonic Quartet will also be heard in recital at Santa Barbara next week.

April 5 brings the concert of the Woman's Lyric Club under the baton of J. B. Poulin with the Los Angeles Trio as feature soloists.

Friday and Saturday symphony concerts of the Philharmonic Orchestra will have Yolanda Mero as piano soloist in A major concerto by Liszt. Mr. Rothwell has selected the Pastoral Symphony by Beethoven, two symphonic poems by Bloch, entitled Winter and Spring, and the Freischütz overture by Weber as his orchestral share.

Calmon Lubovski will be the violin soloist at the Popular Philharmonic Orchestra Concert, April 9, for which occasion he has chosen the Symphony Espagnole by Lalo.

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Deposits	68,201,299.62
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,050,000.00
Employees' Pension Fund	371,753.46

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